IN THIS ISSUE: **SHAKESPEARE AND OPERA .... By Ruth E. French**

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JOHN BARBIROLLI

Conductor of the Scottish Orchestra of Glasgow and Edinburgh and the Leeds Symphony Orchestra

EIDÉ NORÉNA
gave a recital at the Hotel Mayflower, Washington, D. C., on January 17. On February 6, the soprano will sing a program in Boston, and on February 10 is to appear in Town Hall, New York. With the Metropolitan Opera, Mme. Norena will be heard in Faust, Boheme and Romeo and Juliet, as well as other rôles to be announced later.

JAN SMETERLIN,
Polish pianist, recently concluded his third American tour. In Europe he has embarked on a concert itinerary, including England, Holland, France and Spain, appearing with the Amsterdam Symphony Orchestra under Mengelberg and giving the first Paris performance of Szymanowski's concerto with the Chatelet Orchestra. In London Mr. Smeterlin is to be heard with the London Symphony Orchestra in the première of a new concerto by Arthur Bliss. He plans to return to the United States next season.

YEHUDI MENUHIN
and his two sisters, who recently returned to this country from Europe. (Cosmo-Sileo photo.)

WINIFRED CECIL,
soprano, opened the Community Concert Course at Glens Falls, N. Y. The program was given in the High School Auditorium.

WALTER GIESEKING
in the Alps above Locarno, Switzerland. The pianist is now making an American concert tour.

PAUL ALTHOUSE
makes his reappearance at the Metropolitan Opera, after an absence of ten years, in the rôle of Siegmund in Die Walküre on February 3. A delegation from his home town, Reading, Pa., will attend the performance. (Photo by Hartsook.)

VIOLA PHILO and GARY COOPER
photographed recently when the screen actor made his first stage appearance in New York. The soprano is heard every Thursday night over WEAF and Sundays over the WJZ networks. She also is frequently heard in concert and at Radio City Music Hall. During January she sang for the Rubinstein Club in Washington, D. C., and for the Hadassah of Westchester, at the Waldorf-Astoria, New York. On February 13 she is to travel to Miami, Fla., to sing there. Miss Philo was a member of the Metropolitan Opera Company when only seventeen years old.

JULIUS HUEHN'S
engagements for this season have included appearances at the Worcester Festival; in The Messiah with the New York Oratorio Society at Carnegie Hall, New York; in Chattanooga, Tenn., Passaic, and Newark, N. J., and Nyack, N. Y.; and in recital at New London, Conn. Among forthcoming bookings for the baritone are recitals in New Bedford, Mass., and Yonkers, N. Y. He will be a soloist at the Bethlehem Bach Festival and the Westchester Festival at White Plains, N. Y.

RICHARD CROOKS,
tenor of the Metropolitan Opera, will sing with the Boston Symphony Orchestra in the Bach B minor Mass under Serge Koussevitzky on March 18. On February 18 he will be soloist with the Pittsburgh (Pa.) Orchestra and in April he fulfills a reëngagement as soloist with the Cincinnati Symphony Orchestra.

(See Inside Back Cover for Additional News Pictures)

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Nine Italian Opera Houses Start Traditional Schedule

Scala, in Festive Array, Gives Verdi's Nabucco, with Galeffi—Rome Opens with Gigli in Lucrezia Borgia—Albert Coates Inaugurates Trieste Season with Rosenkavalier—Hitler's Nazi Orchestra Acclaimed by Fascist Audiences

By RAYMOND HALL

MILAN.—Italy's major winter opera season was again inaugurated on the night of Santo Stefano, December 26, a date of venerable local tradition which this year coincided with the opening of New York's Metropolitan season. Only nine other cities were represented this time: Milan, Rome, Genoa, Trieste, Venice, Florence, Parma, Piacenza, Bari. A poor showing compared with more florid years, when Turin, Bergamo, Bologna, Naples, Palermo and numerous provincial centers participated. Some of these, notably Turin and Naples, will open in January. In the leading houses there was, of course, the usual pomp and circumstance attendant upon the official inauguration of the social season. It is a custom to which Italians of the large cities remain tenaciously attached.

Nowhere, not even in the rigidly conservative cities of Southern Italy, is the St. Stephen's tradition more affectionately observed than in the industrial, so-called dynamic Lombard metropolis. A Scala season inaugural is the tacit *rendezvous*, not only for Milanese society and the local political authorities but also for all the personages of the world of letters, art and music who may happen to be in town or within reach of the city. On the night of Santo Stefano the box tiers of the Piermarini auditorium are (like the Diamond Horseshoe at the "Met" in New York) the main show. This year they were still further "limelighted" with a surprise stunt sprung on the public. After the lights in the hall were dimmed, each of the 155 boxes was illuminated with a soft roseate glow that recalled the old tradition of the Scala's patrician box-owners, whose *palchi* were their second drawing rooms. It brought applause. Another innovation was the lighting of the façade by a row of concealed reflectors. This beacon in the Milanese fog and rain had a symbolical significance.

The inaugural opera at the *Tempio Massimo dell'Arte* (as Scala *habitués* love to call their theatre) was Verdi's Nabucco. This also had the meaning of a rite, since *Il Grande di Busseto* is more than ever an Italian demi-god and this, his first characteristic work, had been absent from the Scala boards for two decades. In more ways than one the spirit of the Verdian admonition for a *ritorno all'antico* is in the air. Apart from these considerations, Toscanini's custom of opening with Verdi in this house has been respected as far as possible because it finds a sincere echo in the hearts of the people.

REPEATING FLORENCE REVIVAL OF LAST SPRING

As to the performance, a review of the Scala's Nabucco restoration must needs suffer from the still fresh memories of the mounting of the same work last spring at the Florentine Musical May where it had a modern staging by Karl Ebert, fresh from the Berlin Städtische Oper. In this controversial matter the Milanese house did not see fit to depart from its time-honored criteria. The stage management of Frigerio, the settings of Marchioro, and the lighting and costumes of Caramba were nothing more than routine jobs, competent, often lavish but exactly similar to dozens of other *clichés* these same men have done for La Scala in past years. The unpopularity of the modern *décors* executed for Aïda last season must have discouraged the management from experimentation at this time.

In other respects, the Milanese edition was virtually identical to that of Florence. The conductor and cast were the same throughout, save for the tenor—thank God! The main difference was the chorus which has such an important part in this opera. It goes without saying that the veteran Veneziani's choristers are immeasurably superior to those of the Comunale. In the famous lines, *Va, pensiero, sull'ali dorate*, and at other points, the audience manifested its appreciation. Vittorio Gui again in charge at the podium, repeated his massive reading in which the dramatic and religious values of the score were suitably brought out. His arbitrary rearrangement of the closing numbers of the opera, regrouped incoherently for greater effect in the finale, was open to criticism. This sort of thing is contrary to the Scala tradition of scrupulous fidelity to the text, and no one could get away with it during the Toscanini régime. *O tempora! O mores!*

The same conservatism explains the recasting of Carlo Galeffi in the title rôle—he sang it in the production here of twenty years ago, when in the prime of his powers. Otherwise one might conclude, with an eye on similar cases, that good young singers are lacking in the land of *bel canto* since the war. Much ranting and strutting, often the shadow of what was once a strong portrayal, authentic in accent. *Finito.* Gina Cigna in the exacting rôle of Abigaille, Tan-

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Arnold Bax' Fifth Symphony Achieves London Première

Hailed as the Best of the Five—Sir Thomas Beecham as Sponsor—B.B.C.'s British Music Festival Serves Up Attractive Novelties but No Outstanding Work—Poor Attendance Despite Fine Performances

By CÉSAR SAERCHINGER

LONDON.—The world's first performance of Arnold Bax' fifth symphony by the London Philharmonic Orchestra under Sir Thomas Beecham was the chief offering of the fourth Courtauld-Sargent concert, the one novelty of the entire series and by common consent the most important event of London's symphonic season.

Arnold Bax (Anglo-Irish composer) at fifty, is more than ever recognized by his compatriots as the most authentic genius of his generation—the generation which follows just after Elgar and Delius and precedes that of the "youngsters," like Walton and Constant Lambert. The adjective "greatest" is often used in connection with his name, when comparing him not only with other English composers but any contemporary composers whatsoever, though "great" is still reserved for his elders.

Looking at the quantity of his works one is certainly impressed by a record of solid achievement and he is almost unique among his contemporaries, except for Miaskowsky in Russia, in having completed five full-length symphonies. Symphonies on the whole have gone out of fashion. It is significant perhaps that Bax dedicates his fifth symphony to Sibelius the Finnish *confrère* who has recently completed his eighth.

THE FIFTH AND "GREATEST"

This fifth symphony, again, is hailed by many as the greatest among the five, and English critics wax lyrical in its praise. If, to the hard-boiled outsider the work does not reveal qualities commensurate with so superlative an evaluation, it is possibly because he (the outsider) lacks that something in his make-up which responds to the somewhat nebulous mood-painting, the nostalgic sentiment associated with the Anglo-Celtic muse. Add to that the difficulty of reconciling Bax' heavy orchestral rhetoric (which pays unblushing tribute to Wagner and Tschaikowsky) with the modern tendency to lean, precise statement and you grasp the quandary of the present reviewer, who would only too gladly proclaim the arrival of a masterpiece.

However, this much must be conceded: Bax has evolved—in this work more than in its predecessors, perhaps, an individual style which raises him above the mere eclectic; he has achieved complete mastery of his material and he displays a deftness of orchestration, a sense of color and dynamic structure which take him a long way toward genuine originality. He is lured by a poet's dream of beauty and fired by a passion which assumes noble, heroic attitudes and finds a not always adequate expression in sheer sonority.

IN THE CLASSIC MOULD

The symphony is in three movements, each independent, with an emotional but not, like its predecessors, a thematic unity. The first is the most complex, with a *lento* introduction which imparts its melancholy mood to the work, followed by a development of subtle rhythmic elements. In the lyrico-romantic second movement Bax indulges his fancy for landscape painting and eerie effects (the symphony was written in the Hebrides) and the finale, opening with a reiterative figure suggestive of a quick savage dance, debouches into a long epilogue of spiritual import and declamatory force, rising to a dia-

(*Continued on page* 24)

Viennese Enjoy the Holidays While Music Season Waits

A Christmas Ballet at the Opera—A Genuine Viennese Fledermaus—Slezak Makes a Few Prophecies—Lotte Lehmann Says Au Revoir

By ANATOL RAPOPORT

VIENNA.—There is nothing to be done about Christmas. It sweeps down on Vienna, laming her musical life for two weeks before and three weeks after. Who thinks about concerts in the frenzy of Christmas shopping? The proprietors of music shops—oh, they bless Christmas as they watch gramophone records, luxuriously bound Wagner scores, magohany batons that no conductor can comfortably use, and the newest biographies of musicians being wrapped in frosty Christmas paper with a stick of holly behind the string.

The haggard ghost of the music critic, overworked during November, the "hottest" music month, haunts the premises of the Musikverein and the Konzerthaus assuring himself that the Christmas slack season is really the factor responsible for the bald patches on the billboards and that now is the time for some entirely unmusical skiing, for really it is not necessary to give a full analytical survey of the performance of Silent Night, Holy Night in St. Stephen's Cathedral.

He is wrong. He forgets three things: first, that the Christmas season has its "by-products," for instance a new ballet at the Opera called Christmas Story; second, that there are events of greater importance to the Viennese even than Christmas shopping, for instance Lotte Lehmann's farewell concert before her departure for America; third, that there is such a thing as New Year's Eve, an almost official celebration in Vienna taking place in a concert hall and featuring Leo Slezak, Rosette Anday, Leopoldi and Milskaia, the Viennese darling couple.

FOR BIG AND LITTLE CHILDREN

Let us begin with the Christmas Story for Big and Little Children, as Margaret Wallmann calls it. She "does" the ballet this season at the State Opera, quite a relief after what conditions have been up till now. Frau Wallmann works hard. She is very young, just a girl. But she did enough for the Vienna ballet in a half season to justify its showing its face or swinging its legs at an intelligent audience, which has not always been the case. Her Christmas Story is, of course, no work of the calibre of her Last Judgment. There was an idea in the latter giving it the aspect of a work of art. But Christmas Story is an entertainment, a show for children (at opera prices of admission). Nevertheless it finds its justification: it is given to fit the season; it satisfies a public demand (sixth performance in two weeks sold out), and, most important, it lives up to its story.

(*Continued on page* 24)

Hamburg Applauds Two New Operas

Japanese Composer-Conductor Heard—Muck and Coadjutor Leave—Prominent Critic Dead

By EDITH WEISS-MANN

HAMBURG.—Two operatic novelties by composers recently deceased have been produced here, Siegfried Wagner's Kobold, and Eugen d'Albert's Mr. Wu, one of the more sophisticated works of his last period. Mme. Winifred Wagner had been expected for the première of her late husband's work, but finally stayed away without explanation.

Giving way to many demands for novelties, Dr. Wilhelm Furtwängler at the head of the visiting Berlin Philharmonic gave a first performance of a cleverly constructed suite, opus 30, by Max Trapp. It is cast in fairly conventional mould, but includes a "hit" in the form of a rather affected minuet, and thanks to the fascinating performance by the crack orchestra it achieved a real success.

A JAPANESE NOVELTY

Hamburg has also had a visit from Paul Hindemith, composer and viola player, who played (with Lili Kraus as pianistic collaborator) old music and works of his own. An unusual feature of the season was the appearance of the Japanese conductor, Sir Konoye, who led the Hamburg Philharmonic Orchestra as guest in German music and a work of his own entitled Eten-karu. It represents the lament of a king going into exile. Konoye has used ancient Japanese folk material with great effectiveness, thanks largely to his ability in colorful orchestration. He was enthusiastically applauded.

WELL-KNOWN CRITIC DIES

Hamburg has lost one of her most familiar and respected musical figures in the person of Heinrich Chevalley, for forty years the musical editor of the leading Hamburg newspaper, Hamburger Fremdenblatt, who died at his home here at the age of sixty-three. Chevalley was a close friend of Nikisch, Weingartner and other leading musicians of his time.

DR. MUCK LEAVES HAMBURG

Another musical veteran has quietly left Hamburg, namely Dr. Karl Muck, until recently conductor of our Philharmonic Orcestra. His able and long popular coadjutor in symphonic and choral concerts, Dr. Eugen Papst, has also been obliged to forego his activities, and said farewell with a performance of Verdi's Requiem which attained truly powerful climaxes, and released a tempest of grateful applause such as Hamburg has hardly ever experienced before.

The successor to both Muck and Papst is the new musical director for opera and concert, Eugen Jochum, a youthful but very prominent figure in German musical life.

Musicians in Vienna Theatre Go on Strike

VIENNA.—The twenty musicians composing the orchestra of the Bürgertheater went on strike demanding a guarantee wage of three schillings (about 50c) a day, which the stage hands already have. Notwithstanding the modesty of this demand, there was lack of solidarity among the other participants, and the performance took place with Kapellmeister Krips (brother of the State Opera conductor, Josef Krips), at the piano. The management declared that a new orchestra would be formed the next day. However, a few days have passed, and the performances still take place with piano accompaniment. The box office is badly affected.

A. R.

Elena Gerhardt to Teach At London Conservatory

LONDON.—Mme. Elena Gerhardt is going to teach Lieder singing at the Guildhall School of Music during February and March, on the invitation of the principal, Sir Landon Ronald. This is in accordance with a new policy to invite eminent guests for short master courses. The first of these guests was the late Prof. Otakar Sevcik last year.

C. S.

Buenos Aires Votes 800,000 Pesos for Colon Series

BUENOS AIRES.—The City Council has voted 800,000 pesos for the 1934 Colon Opera season. Athos Palma has been designated general director of the theatre, and other managers appointed are Rafael Girondo, Pio Collivadino and Carlos Lopez Buchardo.

J. M. W.

SHAKESPEARE AND OPERA

Why Are the Bard's Dramas Rarely Effective on the Lyric Stage?

By RUTH E. FRENCH

THE plays of Shakespeare have almost from their own day been considered a rich mine of material for composers in search of operatic subjects. Musicians have delved into the literature of Shakespeare just as men of an earlier date went into Greek and Roman mythology to find stories and characters for their operas. Most composers, however, have failed to take the measure of their man, with the result that we have Shakespeare's plays set to music no more appropriate to them than nursery jingles in a cathedral service. It is almost inconceivable that so much truly great literature could father the banal trivialities found in the music of most Shakespearean operas. Verdi at the mature age of seventy years seems to have realized that the English dramatist spoke in no ordinary idiom and therefore something deeper than ordinary music was required to carry his meaning. Someone has said that it was a tragedy that Beethoven was never permitted to carry out his intention of writing an opera on Macbeth.

The setting of any play to music involves a vast amount of difficulty besides that of writing really fine, expressive music. Opera, whether you consider it as the culmination of all that is fine in art or a makeshift hybrid which is likely to possess only the weak points of either side, is a combination of two arts whose union is apt to be like the meeting of king and pope where each thinks he is of the greater importance. In the beginning, opera as conceived by Count Bardi and his followers was to be an art in which music was to second the poetry in expressing the emotion and situations of the plot. But unfortunately for this ideal, most composers have been better musicians than dramatists, and when they have undertaken to write operas they have merely proved that "You cannot serve two masters, for you will love one and hate the other." Perhaps operatic composers do not actually hate drama; most of them simply ignore it except as a vehicle for their music.

Music versus Drama

It is this controversy which is responsible for most of the sins committed in the name of Shakespearean opera. Some composers have written lovely and expressive music for certain works, but in every case the music overshadows the drama to such an extent that it is much better as opera than a play. Moreover, in setting a play to music it is not possible to set it in its entirety; parts must be deleted. Much of the charm of certain plays by Shakespeare lies in his manner of interweaving plots. This cannot be done in opera because of confusion arising from too many characters and sub-plots with the music. Very often the librettist feels equal to improving Shakespeare, so that many operas based on his plays bear little more than a slight family resemblance to the works whose names they own. This making over is quite likely to spoil almost any play, but with Shakespeare, where every word and line has meaning, the result is quite likely to be merely something upon which to hang melodies and not in any sense the drama as written by the author.

"There is an inherent music throughout the plays of Shakespeare. No others are as musical as his, and yet nowhere else has actual music so harmed the beauty and thwarted the creator's intention as it has in these very plays. Nothing is so lovely that it should be allowed to retard the lightning swiftness of Shakespeare which is the life of the play."[1]

Browning's men and women often break off with a sob when the great moment comes, and for them music would express the soul when words fail. With Shakespeare it is different. Words never fail him. No matter how fine the gossamer of thought he has the words to fit and express it. For this reason music to be of best effect should serve only as an illumination to the spiritual crescendo. It is also well for the composer to remember that often "Heard melodies are sweet, but those unheard are sweeter."

Again quoting from Mr. Nierling, he says that the hearty English tunes we often hear in Shakespearean plays may be what the author used, but they are not necessarily what he wanted, inasmuch as they do not always reflect the atmosphere of the play. Percy Grainger could write music to the comedies of Twelfth Night and The Merry Wives of Windsor in a manner that would delight Shakespeare. He also suggests that the shell pinks and ethereal blue shadows of Debussy alone could match the strange, delicate beauty of The Tempest. In this music there is a weaving of dreams and arabesques in harmony and moonlight which resembles the lovely lace of Shakespeare's own plot weaving and subtle repetition.

Some Shakespearean Operas

To enumerate all the operas written on Shakespearean plays would be to compile a catalogue. Those which have real musical and dramatic worth can be numbered on the fingers of one hand. Romeo and Juliet touched a responsive chord in the hearts of many composers. About twenty operas and operettas have been written on the subject and all but one are safely dead and buried. The Tempest in various languages has appealed to a number of composers, but of these not one lives. Hamlet has had severe treatment at the hands of several librettists and composers. It is interesting to note that this was the first Shakespearean play to be made into an opera outside of England. The librettist was Apostolo Zeno, the composer Francesco Gasperini. It was produced in Venice in 1705 and later in London. Dr. Burney says that there was very little resemblance to Shakespeare's play but it seemed to have been drawn from the same source. There are many other perversions of Hamlet which have been shelved for years, but one by Ambroise Thomas has been recently resurrected in a modified version at the Paris Opera. Barbier and Carré were responsible for the libretto, which amounts to a travesty on the original. In it Hamlet is a roisterer instead of a philosopher. He calls for wine and sings a drinking song instead of directing the players. A few composers have undertaken to write operas on the subject of King Lear. Verdi was wisest of all when he wrote to Antoine Somma, who had approached him on the subject, " . . . It (King Lear) is marvelously beautiful, but I am appalled at the thought of having to reduce that vast canvas to small proportions and yet do justice to the greatness and originality of each character and the drama itself."

The Merry Wives of Windsor has appealed to composers with a humorous bent. This play under the title At the Boar's Head, by Holst, is perhaps the most recent operatic version of a Shakespearean play. It was produced in London in 1925. However, Verdi's Falstaff will probably remain the chief setting of this play for many years to come.

Macbeth has inspired a few adventurous spirits, most notable of whom is Verdi. It was his first Shakespearean opera and he approached it with a spirit of reverence which has not always been manifested by many other composers. It was produced in Florence in 1847 and was at that time the high water mark of Verdi's career. He endeavored to give a true musical setting of the tragedy. He asked specially that the singer who took the part of Lady Macbeth be ugly rather than the traditionally beautiful operatic singer. In speaking of one woman who was mentioned for the part, he said that she was too lovely, her voice was like an angel's, while he wanted Lady Macbeth to suggest a devil. In spite of the fact that here we see foreshadowings of Otello and Falstaff, this early work of Verdi's has passed into a memory. Nevertheless, when restored to the Berlin stage, in a new German version several years ago, it yielded a significant triumph for Sigrid Onegin as Lady Macbeth. In 1910-1911 there was produced in Paris an operatic setting of Macbeth by Ernest Bloch. Judging from the description, Mr. Bloch has sought to give the play a truly adequate musical interpretation. This work has, I believe, not been heard in America.

This list could be extended almost indefinitely. It would include The Merchant of Venice, Midsummer Night's Dream, Richard III, and many others, all of which have passed into the limbo of forgotten operas.

As for Librettos

As has been mentioned before, it is quite impossible to set a play to music exactly as the dramatist has written it. It must be condensed, and in general only the main plot and the characters directly connected with it are left. Unless this work is done by an artist and true poet, what remains resembles the original to about the same extent as a skeleton the man who walked in flesh. Sometimes the librettist goes farther and changes the plots, as did Greenbaum in Rossini's Otello, the Moor of Venice, where the handkerchief becomes a letter. He also made Iago a rather minor character instead of the archfiend of the play. In Greenbaum's libretto the action takes place in Venice instead of Cyprus. Otello shows Brabantio—Desdemona's father—the latter's murdered daughter and kills himself. In the play Brabantio does not appear after the first act. Iago is killed in a duel with Roderigo which does not happen in the original.

Boito, who wrote the libretto for Verdi's opera Otello, exercised his license to omit and condense scenes and acts to bring the play within the limits of opera. He was, however, a poet, musician and artist, so his version of the play is a masterpiece of libretto writing. The chief variation from the original is his omission of the entire first act. This leaves out the character of Brabantio and places the whole action in Cyprus. Boito adds his own personal touch in the Credo, of Iago. This is not considered a blot but it rather enhances the character. It is sometimes thought that Boito was so filled with his Mephistopheles after writing his own opera by that name that Iago seems to reflect the "spirit that eternally denies." Whether this is true or not, Iago's Credo does not detract from the power of the opera. There is one minor point of difference, which is the scene wherein the children sing for Desdemona. The chorus is thus given an opportunity without stopping the action of the drama. It also furnishes a contrast to the part that follows in which Iago's plan to rouse Otello's jealousy begins to work.

In Montecchi e Capuletti we have a version of Romeo and Juliet with music by Bellini. Romano, who wrote the libretto, changed the story considerably. Here Romeo desires to end the feud between the two families, but Capulio refuses to listen because his son had been killed by Romeo. Giulietta obtains the sleeping potion from a friendly physician and is supposedly dead. The opera ends according to the original.

Bellini's opera passed into oblivion with the advent of Gounod's Romeo and Juliet. This is now the best known opera on a Shakespearean subject. In spite of the fact that the libretto is by Barbier and Carré, who mutilated Hamlet almost beyond recognition, the opera follows the original in the main quite closely. The scenes are shortened and some are left out, but we cannot say that the librettists went beyond their legitimate rights in adapting the play. Zandonai has also composed a Giulietta e Romeo, but he drew upon the original Italian *novello* on which Shakespeare's drama was based.

Two Versions of the Falstaff Story

The Merry Wives of Windsor by Nicolai, libretto by Mosenthal, follows Shakespeare more faithfully than some others. Several of the characters appear under different names, but Falstaff is quite recognizable. The opening scene varies from the original in that it begins when the love letters are received by Mrs. Fluth (Ford) and Mrs. Rich (Page). Falstaff appears and is despatched in the laundry basket. Mosenthal, unlike Boito, uses the scene in which Falstaff is discovered in woman's clothes. He has the scene in the woods under Herne's oak as the last part of the second act. Fenton and Anna are married and the opera ends in Rich's room where the women tell their husbands of their pranks on Falstaff.

Mosenthal follows the letter of Shakespeare's play to a considerable extent, but Boito catches the spirit of the author. For this reason, while he deviates from the text to a greater degree than Mosenthal, Boito gives us a libretto which is actually closer to the idea of Shakespeare. As in Otello, he practically omits the first act of the play and the opera begins with Falstaff and Dr. Caius at the Garter Inn. The letters are sent to Mrs. Ford and Mrs. Page. Then follows Falstaff's famous soliloquy on honor which is taken from Henry IV. The clothes basket episode comes at the end of the second act. In the third act Falstaff receives the invitation to go to Herne's oak. This particular part of the story comes in the fifth act of the play. The second scene of this act shows Falstaff's complete discomfiture by the elves and fairies, who thrash him soundly, and the whole action closes with the marriage of Fenton and Anna.

The play is of necessity greatly condensed, but Boito's own artistic sense and good judgment were exercised so that the libretto of Falstaff will stand beside that of Otello for many years to come as a model for that particular type of literary work.

In considering the outstanding operas based on Shakespearean plays we are impressed with the scarcity of works that can possibly come under this heading. Gounod's Romeo and Juliet is the only one that has held a place in the repertoire of leading opera houses. This is not Gounod's greatest dramatic work, nor is it the finest musical version of Shakespeare, yet it has a certain appeal to the public which other works greatly superior to it do not possess. It was written by Gounod shortly after his Faust, and possibly he unconsciously made it a sort of parallel to the earlier work. It turns out not to be a parallel but an echo. The character of Stephano was created by the librettists and the part is reminiscent of Siebel in Faust. The balcony scene is somewhat analogous to the garden scene. The subject seems to fit an operatic libretto and the music, while not particularly deep, has an erotic quality which swept the opera into the affections of the public. The Waltz Song, while being something of an anachronism inasmuch as the waltz did not come into general use for 200 years after Shakespeare's death, is much liked as a coloratura number. In France this opera is considered by many to be Gounod's best achievement.

The Taming of the Shrew has not been the subject of many musical settings, possibly because the idea of a shrew does not fit the regular picture of the beautiful operatic heroine who dies in her lover's arms or sacrifices herself for him and is finally wafted to heaven on wings of song. Nevertheless, Hermann Goetz in 1874 brought out an opera which centres around Shakespeare's peppery Catherine. The opera is not a masterpiece. Its music is decidedly sentimental and so does not reflect the meaning of the play. Neither librettist nor composer has taken advantage of the dramatic and humorous possibilities of the original. The opera is worthy of note becaues it was restored in 1916, the 300th anniversary of the death of Shakespeare. At that time Margaret Ober sang the rôle of Catherine and Clarence Whitehill that of Petrucchio. In spite of weaknesses it was good comedy, and Hortensio appearing with his head through the lute, Catherine chasing the servants out of the house, and finally Petrucchio knocking the dinner off the table had at least the virtue of being different from most operas.

Verdi's Masterly Settings

In Verdi's Otello we have one of the few masterworks of the operatic stage. The libretto by Boito has already been mentioned. Here Verdi definitely abandons the aria. There are very few separate numbers that can be sung outside the opera. The Willow Song, the Ave Maria, and the Credo are occasionally sung as units. Quoting from The Art of Music, Vol. IX, we find: "There are beginnings of what might have been arias, song-like selections, measured melodies, but no true arias. The chief melodic staple is a free flowing recitative copiously accompanied, and with it the short, incisive type of dramatic phrase which Verdi liked in previous operas, but which is consciously cultivated here. . . . The orchestra in Otello is a closer and more animated participant than in any of Verdi's other operas. It punctuates the sentences, interprets, broadens, intensifies, and enframes. It achieves in its independent function a coloristic expression that goes beyond realism and borders on impressionism." (César Saerchinger). Impressionistic indeed is the drinking scene with its sipping chromatics, its wavering major thirds, shifting accompaniments and drunken mixture of voices. The love duet is of flawless beauty. It ends in the caressing kiss motive which reappears with poignant pathos in the final scene. The most remarkable scene in the entire opera is Iago's Credo. It is terrible in its demoniac grandeur. Otello is ranked by some critics as the greatest tragic opera in Italy and the equal of Tristan and Isolde.

After deepest tragedy comes lightest mirth. If in Otello Verdi plumbed the depths of sorrow, in Falstaff he reached the height of rollicking good humor. Many people marvel at the ability of a man past eighty to write music of such freshness and youthful buoyancy. Yet should not this be the normal development? Verdi had lived a life of joy, and looking back over his eighty years perhaps he saw life as a strain of music in which sadness, disappointment and grief were as the discords which, no matter how prolonged, were finally resolved and led to the final cadence of peace.

In Falstaff we have the same theme as in Otello—jealousy. But could a subject be treated more differently? In the first opera jealousy is gnawing; it is "the green-eyed monster that doth mock the meat it feeds upon." In the second it is a joke. Verdi again had the assistance of Boito, who once more proved himself to be the master writer of librettos.

Kobbe in The Complete Opera Guide says: "The general form of the music of Falstaff is an innovation for Verdi. The scenes move without a break from beginning to end. There is no overture, only a prelude of four measures." It is quite impossible to describe this opera with its frolicsome mirth and subtle humor. The orchestra tells as much of the story as does the lyric declamation of the text. Yet there is less Wagner here than in Aida. It is no longer Italian opera that can be divided into so many parts, each of which may be judged according to our

(*Continued on page 22*)

[1] Jan Nierling. Music for Shakespeare, Musical Quarterly, Oct., 1926.

Boston Orchestra Presents Première of Harris Symphony

Koussevitzky Sponsors Introduction of Native Work—Beethoven Program Applauded—Recital Roster Includes Début of New String Quartet Composed of New England Conservatory Faculty Members

BOSTON.—Roy Harris' recently completed symphony was performed for the first times by the Boston Symphony Orchestra under Serge Koussevitzky on January 26 and 27. The composition, well received by the Boston audiences, was the first of Harris' works to appear on a Boston Symphony program.

It is in three movements, which are to be heard as absolute music, in spite of the composer's explanation implying a program. The program, such as it is, is of the most general and abstract type, and, like so much of Harris' music, might be summarized by the expression, "American moods."

This symphony is virile. It moves. The *andante* is remarkable for its lyricism, which even the most conservative and hard-boiled listeners praised. The first and third movements, though not without melodic line of remarkable breadth, are structurally more debatable, and are difficult to grasp at a single hearing. The harmonic scheme is at times as simple as that of a hymn; at others, inexorably polytonal.

On the whole, Harris' latest and largest opus seems not only a sincere but an important and forceful expression, justifying Dr. Koussevitzky's faith in it, and the pains the conductor took to present a true version of the score. The work is not easy to play; and the final result was a tribute to the conductor and his orchestra as well as to the composer, who was present to be greeted by the Boston audiences.

The same concerts were marked by stunning performances of two other works by contemporary composers: Stravinsky's Apollon Musagete and Sibelius' fifth symphony.

BEETHOVEN CYCLE CONTINUED

Earlier in the week, on January 23, the orchestra was heard by a large and enthusiastic audience in the third of its Beethoven cycle of programs. The fourth and fifth symphonies and the overture, The Creatures of Prometheus, were eloquently played under the direction of Dr. Koussevitzky, who had returned to the stand after a two weeks' vacation.

RECITALS OF THE WEEK

Fritz Kreisler played at Symphony Hall on January 21, his program including the Beethoven C minor sonata, the Bach unaccompanied G minor, and a long group of shorter and lighter pieces, including several arrangements by the great violinist. The most remarkable feature of the concert was the size of the audience, the smallest I can recall at a Kreisler concert here during the past fifteen years. Just why he did not attract his usual capacity house is difficult to say. But it is probable that the unusual sight of a hall far from filled may have had its effect on Kreisler's playing, which lacked its characteristic zest. On the other hand, the audience applauded with the usual fervor the program and the numbers added to it. Carl Lamson accompanied with his customary ability.

Two dancers from Soviet Russia, Tatiana Vecheslova and Vachtang Chabukani, gave a recital at Symphony Hall on January 24. The program was similar to that given in New York recently, and the performance was therefore subject to the same praise or criticism, according to the point of view. For there was nothing, either in the dancing or in the accompanying music, to suggest the proletarian revolution. Most of the good-sized audience here, however, must have been pleased at this turn, for there were long demonstrations of applause, part of which was directed to the piano accompanist and soloist, Nicolas Kopeikin.

Rulon Y. Robison, Boston tenor, gave a program of songs at Jordan Hall on January 25, under the auspices of the Longy School of Music. Principal interest was centered in the unusual program, which contained numbers by Rameau, Buxtehude, Schütz, Loeffler, Vaughan Williams, Reynaldo Hahn, and a group of songs in English by contemporary composers. The music ranged the more widely because the singer had the assistance not only of his excellent piano accompanist, Edwin Biltcliffe, but also of four other colleagues at the Longy School—Gaston Elcus and Norbert Lauga, violinists, Louis Artieres, violinist, and E. Power Biggs, organist.

NEW QUARTET MAKES BOW

A new Boston quartet, made up of members of the faculty of the New England Conservatory of Music, made its first appearance at a concert in Brown Hall on January 23. The players in the quartet are Harrison Keller and Paul Fedorovsky, violinists, Georges Fourel, violist, and Alfred Zighera, cellist. All except Mr. Keller are members of the Boston Symphony Orchestra.

In a program made up of a Haydn quartet in G major, op. 76, and the Ravel quartet, the new group was applauded by a large audience for its excellences of ensemble and tone. This was the only appearance of the new quartet for the present season, which will be spent in rehearsing. The concert was one of a series of chamber music programs, now given annually at the conservatory.

M. S.

Antheil-Erskine Opera to Have Première

The world première of the opera Helen Retires, with music by George Antheil and libretto by John Erskine, will take place on February 28 at the Juilliard School of Music. The performance will be repeated on three consecutive evenings, March 1, 2 and 3.

Albert Stoessel is directing the production and the cast is composed of students from the opera school. As usual in these performances, there will be alternating casts in most of the rôles. This is the second presentation to be offered this season by the Juilliard Opera School.

Frederick J. Kiesler, exponent of modern architecture and stage design, has been commissioned to design the scenery and arrange the light for the forthcoming opera. He will also collaborate with Alfredo Valenti in the general stage directing. Mr. Kiesler originated the idea of stage film projection as a back-drop when he staged R. U. R. in Berlin as early as 1922. He has recently demonstrated the space house in New York City. In 1925 he was in charge of the theatre section at the World's Fair in Paris.

Helen Retires is to be sung in English. The story of the opera is not taken from Mr. Erskine's novel, The Private Life of Helen of Troy, nor from the generally accepted versions of Helen's career. It is a story about Helen which has probably never appeared in European or American literature.

This is the second American opera to be presented by the school. The first was Jack and the Beanstalk, with music by Louis Gruenberg and libretto by Mr. Erskine, which had its première at the Juilliard School in November, 1931.

Lauritz Melchior Believes Wagner Offers Unique Acting Opportunity

Danish Tenor, Now in His Ninth Season with the Metropolitan Opera, Discusses Interpretation of Heroic Rôles

(*Photo © Jacobi, Charlottenburg.*)

LAURITZ MELCHIOR
with two canine pets at his home in Berlin.

Lauritz Melchior has returned to the Metropolitan Opera Association to sing the heroic tenor rôles of the Wagnerian music-dramas for the ninth consecutive year. His activity as a Wagnerian interpreter on three continents—North America, South America, and Europe—gives him the right to speak with authority.

"So many people," Mr. Melchior said, "believe that the characters Wagner has created are histrionically dull, and that no skill, however great, can make them anything but magnificent singing rôles.

"I do not agree with that thesis at all. For I know the Wagnerian tenor rôles thoroughly, and I assure you that no other operatic characters of the entire literature of the art are so well conceived for acting.

"You must remember that every bar of music carries a message to the Wagnerian singer, has an intrinsic relation to the story and the action. Everybody knows now, because of the many elaborate analyses of Wagner's scores, that the orchestra is an integral part of the whole and not used merely as an accompaniment for the vocal lines. But everybody may not realize that the orchestral interludes of Wagner music, —when no voice is heard and action is more or less static on the stage—are guides for the emotional interpretation of the singers. If the artists portraying the rôles are in character, they are absorbing their moods from the music, which in turn express themselves in the gesture and movement of the great Wagnerian rôles.

Mr. Melchior is greatly concerned with the future of these rôles. He knows their difficulties, having had to face and master them himself. Without authentic interpreters, Wagner cannot live, Mr. Melchior maintains. The extent to which Wagner will live and be loved in the years to come depends entirely, Mr. Melchior said, on the capacity of our young singers to carry forward the great and ennobling Wagnerian tradition.

"To be sure, an actor must make himself part of the character he is portraying. If he is to embody accurately someone not himself, he must first say to himself, 'Now, Siegfried is a young boy, simple, unspoiled, experiencing stirrings and impulses which are new to him. How can I communicate this personality to the audience? I must study Siegfried, his history, background, motivation. I must make my mind and heart his. Then perhaps the audience will understand.'

"But since we have Wagner's music to provide us with insight that words alone could not describe, the problem of comprehending his characters is not nearly as difficult as, let us say, a rôle in a drama without music. All a singer needs to do is to know the music, not only that part which is allotted to him, but the entire score. For an interpreter of intelligence, perception and feeling the music will inevitably create a living emotion. When the mood of the music that Wagner has conceived is thoroughly grasped and projected, the artist has no difficulty in uniting action with singing into a believable and stirring portrayal.

RÔLE OF ACTION IN WAGNER INTERPRETATION

"But, Mr. Melchior, how does this affect the accepted, traditional actions of the part?"

"It does not. Wagner has indicated movement and action of his works in detail, to be sure. But there are many moments in Tristan, for instance, when a singing-actor can prevent the rôle from becoming static. By interpreting the mood of the music in pantomime, even when Tristan is supposedly inactive you carry to your audience the feeling of living the part.

"It is not necessary to be a whirling dervish to interpret Wagnerian rôles. Parsifal stands in one spot for many minutes. If the artist playing the part is not absorbed by the music, he would become so tired that when he did move he might fall down from exhaustion. Even though Parsifal stands, his back to the audience, his figure dominates the stage, for in his transfixed posture he is interpreting the music.

"Many of these things I was fortunate to learn at Bayreuth," Mr. Melchior said, "for there they take great pains to help you attain individual conceptions of your rôles, giving, at the same time, detailed studies of the traditional broad outlines established by Wagner."

"Shall you sing there next summer, Mr. Melchior?"

"No, I am going to South America again this summer, and I have a heavy schedule from now until next winter. I am to sing at Covent Garden this coming spring. I shall be with the Paris Grand Opera for their German season in June, and then again in London to sing Otello in the Italian season at Covent Garden, and so on until the Metropolitan next year. I hope now to find one or two weeks which I can spend hunting in Germany or at my home in Denmark."

S. T.

IN NEXT WEEK'S ISSUE

THE FOLK MUSIC OF MEXICO

By ABEL PLENN

Philharmonic Society Seeks $500,000

Drive Opened to Raise Guaranty Fund Assuring Continuance of New York's Eminent Orchestra

In order to assure the future of the Philharmonic-Symphony Society of New York by raising a fund of $500,000 to guarantee against a potential deficit of that amount for the next three years at least, a meeting of public-spirited men and women prominent in civic and musical affairs was held at the home of the president of the society, Harry Harkness Flagler, on Park Avenue, New York. Following addresses by Theodore Steinway, Dr. John Finley, and Mrs. Harris Childs, who spoke respectively on the historic, educational and cultural phases of the society's manifold activities, a campaign was launched to raise this sum of money.

The society is composed of two organizations which merged in 1928, the New York Philharmonic-Society and the New York Symphony Society. The Philharmonic was founded in 1842, believed to be the oldest orchestra in this country and the second oldest in the world. The Symphony Society, founded in 1878, represents another cultural milestone in America's artistic development.

COMMITTEE APPOINTED

The steering committee of the drive met a few days later at the home of Mrs. Vincent Astor. This commitee consists of Mr. Flagler, chairman, Mrs. Astor, Mrs. Elbridge Gerry Chadwick, Marshall Field, Mrs. Christian R. Holmes, Charles Triller and Felix Warburg. Mrs. Astor has been appointed head of the women's division and Mr. Field is in charge of the men's division of the campaign. Thomas J. Watson was elected treasurer of the campaign fund. Both Mrs. Astor and Mr. Field are arranging luncheons at an early date for the formation of their respective vice-chairmen and sub-committees.

One of the most recent recruits to the cause is Mrs. Fiorello LaGuardia, who has been made a member of the society's auxiliary committee. Educators who have endorsed the campaign include Dr. Nicholas Murray Butler, Harry Woodburn Chase, chancellor of New York University, and Dr. Frederick B. Robinson, president of the College of the City of New York.

Monte Carlo Ballet Extends New York Engagement

The Monte Carlo Ballet Russe, scheduled to close its New York engagement on January 28, extended its run at the St. James Theatre for two more weeks. Contracts previously made for a tour embracing the principal cities of the East and Middle West are being fulfilled, however, and a number of ballets including Concurrence, Beau Danube, Scuola di Ballo and Sylphides have gone on the road. Among the ballets being presented in New York during the extended engagement are Petrouchka, Prince Igor, Sylphides, Beach, and Jeux D'Enfants. The ballet Les Presages, restored to the current bill, was given on January 26.

Dalies Frantz Plays Concerto With Philadelphia Orchestra

Recital Roster of Week Includes Appearance by Gieseking—Local Chamber String Simfonietta Heard Under Fabien Sevitzky —Italo-American Ensemble in Program

PHILADELPHIA.—Leopold Stokowski conducted the Friday afternoon concert of the Philadelphia Orchestra on January 19 at the Academy of Music, the last in which he will lead the organization until March 9. Issay Dobrowen, conductor of the San Francisco Symphony Orchestra, is to officiate during his winter vacation.

Bach, Beethoven and Brahms music was on the program, and the last number was a transcription of parts of the third act of Wagner's Parsifal. This and the first Bach excerpt (Ein Feste Burg) were arranged by Mr. Stokowski, excellent examples of his gift in this direction.

The assisting artist of the afternoon was Dalies Frantz, young pianist, winner of the Schubert Memorial Award in 1933. He was heard with the orchestra in Beethoven's concerto in C, op. 15. Mr. Frantz is a player of generous technical resource, keen rhythmic perception and malleable tone. His musicianship is of sensitive quality and his interpretation had breadth and scope. The audience gave him an ovation, recalling him again and again to the stage.

The Brahms work was that composer's F major symphony, given a reading of tremendous power and beauty.

WALTER GIESEKING'S RECITAL

Walter Gieseking, presented in recital at the Clothier Auditorium, Swarthmore College, under the auspices of the William J. Cooper Foundation, drew so large an audience that it was necessary to place additional seats. The pianist chose a program admirably adapted to show his mastery of classic, romantic and modern styles. Bach and Scarlatti were represented in the first category, and he played the Beethoven sonata in A, op. 101, one of the most notable achievements of the evening. He gave the work a superb performance, cognizant of its majesty, yet aware of the poignancy of its contents. Schumann and Chopin came next, exquisitely performed, and the chronological progression was completed by Debussy, Ravel and Niemann items. His hearers were so insistent that Mr. Gieseking was forced to add several encores.

The Philadelphia Chamber String Simfonietta (Fabien Sevitzky, conductor) gave the second program of its season on January 24 in the ballroom of the Bellevue-Stratford. According to the custom of this organization, the first half of the second concert was given over to Bach. There were the Seven Partitas, a set of variations on the chorale Christ, der du bist der helle Tag, ably arranged by Mr. Sevitzky, Alexander Siloti's transcription of the adagio from the Toccata, Adagio and Fugue in C, and Bach's A minor concerto, played by Alexander Zenker, concertmaster of the ensemble. Mr. Sevitzky conducted with mastery, and full regard for the Bach tradition. Mr. Zenker showed full-bodied tone, of beautiful quality, and a technic adequate to all demands he put upon it.

The other part of the program consisted of an arrangement by Mr. Sevitzky of a piano etude in G-sharp minor by Pogojeff, a contemporary Russian composer; Frances McCollin's scherzo, Heavenly Children at Play; and Recreations by Alfred M. Wall, British composer. The first score is not the work of an ultramodernist, contrary to popular expectation of the writing of present day Russia. It is a compact, well-constructed score, with a fecundity of musical idea, and Mr. Sevitzky's orchestral writing is faithful in line and color. Miss McCollin's scherzo, the output of a distinguished musical gift, roused keen enthusiasm, and the composer, who was present, had to acknowledge the applause. The last number was impressive for scoring and sequence, although not for musical content. The audience, receptive to the offerings of Mr. Sevitzky and his men, applauded heartily throughout the evening.

ITALO-AMERICAN PHILHARMONIC ORCHESTRA

Guglielmo Sabatini conducted the Italo-American Philharmonic Orchestra in another of its concerts on January 21 in Fleischer Auditorium. The program contained two "first times" in Philadelphia, an arangement for full orchestra of the slow movement of Perosi's G major string quartet, and Porpora's aria, transcribed by Zandonai. Both these were effective and well done. There were also the Beethoven Coriolan overture, the overture to Wagner's Tannhäuser and the Schumann concerto in A for piano and orchestra. Another shorter piece was Aragon by Albeniz. The soloist in the concerto was Vincent Ludwig Persichetti, a talented and poised young musician, whose playing was hailed by the audience. The largest crowd of the orchestra's season heard the concert, and, under Mr. Sabatini's potent guidance, general excellence was maintained. S. L. M.

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD

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Tempest Stirred by San Francisco Appearance of Ruth Slenczynski

Molinari Reported Disgruntled at Success of Young Pianist as Soloist with Symphony Orchestra—Winifred Christie Gives Novel Recital

SAN FRANCISCO, CAL.—It is doubtful if greater excitement ever prevailed within the walls of the Opera House than upon the occasion of Ruth Slenczynski's appearance as soloist with the San Francisco Symphony Orchestra. Under the direction of Bernardino Molinari, little Ruth played Beethoven's concerto No. 1, in C minor, the cadenza being of her own composition and dedicated to her friend and helper, Mrs. Tobin Clarke of Hillsborough.

To mention in detail the manifold gifts with which this amazing child is endowed would be but a repetition of what this writer has already expressed in a previous letter to the Musical Courier. Suffice to say that in her performance of the concerto, Ruth attained genuine artistic greatness both from the standpoint of execution and interpretation. Her success with the audience was the sort that many a pianist years and years her senior would gladly relish. In response to the enthusiastic applause that greeted Ruth at the conclusion of the concerto, she returned to the piano and played at least ten encores, Bach fugues and intricate works of Chopin, and had it not been for her father, who came upon the scene and drew his child-artist from the piano, she would have in all likelihood added ten more.

Realizing that the people enjoyed hearing her, Ruth had firmly made up her mind to give them all they wanted. Molinari, it is reported, was not pleased because Ruth had "stolen the show," and turned the orchestral concert into a recital. Rumor has it that he gave vent to Italian temperament backstage, throwing his baton across his dressing-room. Having donned his hat and coat, Molinari was about to leave the Opera House when Peter D. Conley, manager of the orchestra, approached him and prevailed upon him to conduct the remainder of the program. Molinari then returned to the podium and conducted Haydn's symphony in G major and the overture to Rossini's William Tell.

Little Ruth Slenczynski gave her services for the maintenance fund of the orchestra. Judging from the size of the audience, a neat sum of money must have been realized. In appreciation of Ruth's kindness, Richard M. Tobin, president of the Musical Association of San Francisco, presented her with a handsome gift in the name of the orchestra.

MINETTI CONDUCTS SINFONIETTA ORCHESTRA

At its second concert in the Community Theatre, the Sinfonietta Orchestra (Giulio Minetti, conductor) provided a large and enthusiastic audience with some of the finest ensemble playing San Franciscans have heard for some time. The members of the organization performed in scintillating fashion, solidifying the impression this body has made at its previous appearances. Throughout the program of novelties there was a fine cohesion and unity of purpose that come only from long experience and complete understanding. Marilyn Doty, child violinist, an exceedingly gifted little artist, came in for her share of honors. She played the Bruch concerto in G minor, revealing a lovely tone, facile technic and an agility of bowing that was exceptional.

Much interest was manifested in the Emanuel Moor Double Keyboard Piano upon which Winifred Christie played so brilliantly at her recital in the Veteran's Auditorium. Miss Christie's program was particularly well chosen, offering variety of mood. In her playing Miss Christie disclosed qualities of technic, musicianship and communicative warmth that delighted her large, representative audience. Following the program many professional pianists and other persons interested in the double keyboard piano examined the instrument at close range. Miss Christie was presented here under the Alice Seckels-Elsie Cross management.

KING DAVID PERFORMED

San Franciscans heard Honegger's King David, presented in its local première by the San Francisco Symphony Orchestra under the baton of Molinari, assisted by the Municipal Chorus of 400 mixed voices and four excellent soloists. Upon this occasion the chorus, splendidly trained by Dr. Hans Leschke, sang with fervor, spirit and enthusiasm. There was style, finish and spirit in the interpretation. Molinari kept his forces on the alert throughout the performance with his energetic beat and precise rhythms. The soli were well sung by Emily Hardy, soprano, Eva Gruninger, contralto, and Raymond Marlowe, tenor. The part of the Narrator was splendidly taken by Cantor Reuben Rinder of the Temple Emanu-El. Appreciation of the interesting work was shown by an audience that completely filled the Opera House. C. H. A.

Two Win Scholarships with Marion Kingsbury Cerati

On January 24 twelve singers contested for the two free vocal scholarships offered with Marion Kingsbury-Cerati at Mrs. Cerati's New York studio. The judges were Anca Seidlova, Sadie Koenig and John Graetzer. The first scholarship, offered by William Wade Hinshaw for all voices, was awarded to Marie Anzulato, soprano, especial mention going to Theresa Burger, mezzo-soprano, and Paul Wong, tenor. The other scholarship (anonymous), for contraltos only, went to Vivian Kemmerly. Evelyn Caler was the accompanist.

Curtis Institute in Weekly Broadcast

The fourteenth weekly broadcast of the Curtis Institute of Music, February 8, presents the Curtis Symphony Orchestra under the direction of Fritz Reiner. The first number is Mozart's piano concerto in E flat, soloist, Martha Halbwachs, student of Dr. Josef Hofmann. The other numbers are Leo Weiner's Divertimento for strings, and Music for a Five and Ten Cent Store by Henry Brant, which receives its first public performance. The first piano part will be played by the composer.

JOINS JUILLIARD FACULTY

ALBERT SPALDING, American violinist, has joined the faculty of the Juilliard Graduate School for the remainder of the present school year. Mr. Spalding will teach the young violinists who had been studying with Paul Kochanski at the time of his death on January 12. Mr. Spalding was a member of the staff of the Juilliard School during the season 1924-25, but he resigned at the end of that season because his concert work in America and in Europe made it impossible for him to be in New York for any extended period.

Milwaukee Orchestra Suspends Concerts

Action Brought in Civil Court—Frank Laird Waller, Conductor, Plans Campaign to Adjust Difficulties

MILWAUKEE, WIS.—An action has been instituted in the circuit court here which will in all probability mark the end of the Milwaukee Philharmonic Orchestra, directed since its organization five years ago by Frank Laird Waller.

The Philharmonic Orchestra Association took action to assign its assets to creditors. Presumably the action was forced by C. H. Wenzel, advertising solicitor, who garnished the association's bank account, claiming payment of $950 due him for commissions on programs for this season's concerts, which will not be played.

The sudden demise of the orchestra follows a brilliant season played last year to near-capacity audiences at the Alhambra Theatre with noted artists as soloists. This summer several weeks of symphony concerts at the Eagles Club Auditorium were an unqualified success. Originated by Mr. Waller and promoted by Robert McCarthy, formerly connected with the New York theatrical business, the Thursday evening concerts of the Philharmonic drew overflow audiences and for the first time in the life of the group there was no deficit, the season closing with a handsome profit.

After Mr. McCarthy's withdrawal the price was raised, the palm garden setting of the auditorium altered, and the concert date was changed to Monday, the opening program of this season occurring on the same night as that of the Chicago Symphony Orchestra. The public in confusion withdrew its patronage and the concerts were terminated.

Herman A. Uihlein, who in five years contributed $32,000 to meet deficits, withdrew his support. William A. McMillan, elected president of the orchestral board, gave energetic attention to a campaign for a downtown winter season; but handicapped by difficulties which postponed the campaign until most music-lovers had invested in other music projects, this proved ineffectual. Mr. Waller, the conductor, appealed to the Civil Works Board for an appropriation, but this has not been acted upon. The musicians composing the orchestra have under way a plan to return to the Eagles' Club Auditorium for a popular concert season, with the first cellist, Hugo Bach, directing.

The orchestra under the direction of Mr. Waller had become a prime musical asset and quality marked programs and playing. It will be with deep regret that the public loses the orchestra. Hundreds hope that the resourceful Mr. Waller will yet find a way to finance the orchestra. J. E. McC.

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ARCHIE BELL, CLEVELAND NEWS, DEC. 22, 1933

SZIGETI RETURNS NEXT SEASON

For his 9th American Tour, Limited to Nov. 12-Dec. 20, 1934

"He is one of the few musicians capable of filling the gallery of Orchestra Hall. The essential fact remains that he is one of the noblest, one of the profoundest and one of the most enjoyable of present day artists."
Eugene Stinson, Chicago Daily News, Dec. 1, 1933

"A concert such as we dream of often but seldom realize."
Montreal Daily Herald, Jan. 10, 1934

"One of the giants of the violin in a stupendous recital."
Victor Nilsson, Minneapolis Journal, Jan. 18, 1934

"The man and his instrument became a single entity at once subjective and objective. It was nothing short of superb."
Ithaca Journal News, Nov. 10, 1933
(Cornell University Bailey Hall series)

"Szigeti has warmth, brilliance, poetry, tenderness, nobility, depth. He plays with the ease and 'elan' that are the symbol of true greatness. He had an ovation."
Richmond News Leader, Dec. 5, 1933

"Szigeti's playing was at its customary lofty estate. He brought to Brahms the comprehension of wide and personal experience. The slow movement was warm and passionate, profoundly enamouring."
New York Times, Jan. 4, 1934

"There is perhaps no greater violin playing today."
St. Paul Pioneer Press, Jan. 18, 1934

"Played in the incomparable manner of the very great artist. Audience genuinely thrilled."
Cleveland Press, Dec. 22, 1933

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Hofmann Applauded in Excellent Recital for Rochester Audience

Fritz Reiner and Sir Hamilton Harty Lead Local Philharmonic Orchestral Concerts

ROCHESTER, N. Y.—Josef Hofmann thrilled a Rochester audience with the grandeur of his art in one of the most superb exhibitions of pianism ever heard here. The master was at his peak pianistically and musically, and the resultant flow of beauty dwarfs the usual critical bouquets.

Opening with a refined, sensitive interpretation of the Mendelssohn E minor Prelude and Fugue, the program moved on to the Beethoven Sonata Appassionata. A magnificent performance of the Schumann C major Fantasy followed and a group of Chopin études. The program closed as Hofmann gave a colossal portrayal of the Tannhäuser overture as transcribed by Liszt.

REINER CONDUCTS NOVELTIES

Fritz Reiner conducted the Rochester Philharmonic Orchestra in the last of his three scheduled concerts, offering three works new to local audiences—one of them, Leo Weiner's Divertimento for string orchestra, a world première. This composition is made up of typical Hungarian dance movements: Czardas, Fox-dance, Dance from Marosszek, Dance of the Young Soldiers, and Shepherd Dance. The music is light and tuneful, and is deftly scored. Mr. Reiner's performance of it was appreciated enthusiastically.

A first introduction to Louis Gruenberg's Jazz Suite proved to be a cacophonous affair, and rather disappointing. It is a hybrid form of composition—neither good music nor good jazz—with incoherence of structure, wavering rhythms, and orchestral gymnastics. On the other hand, Liadoff's arrangement of Eight Russian Folk-Songs, heard also for the first time here, was delightful music. A well-balanced reading of Prokofieff's Classical Symphony and a brilliant performance of Pictures at an Exhibition by Moussorgsky-Ravel completed the distinguished concert.

HARTY OPENS SERIES

Sir Hamilton Harty conducted his first concert in a series of three. The English director received a warm welcome, which attained the dimensions of an ovation at the close of the concert. The program opened with Sir Hamilton's own transcription of the Water Music of Handel. The balance of the list included the Brahms second symphony, Polka and Fugue from Schwanda by Weinberger, Delius' In a Summer Garden, and Stanford's Irish Rhapsody.

The Eastman School Orchestra and the Eastman School Chorus appeared together in concert. The former organization, under Samuel Belov, was heard in the César Franck D minor symphony and Tschaikowsky's 1812 Overture, playing with clarity and rhythmic certitude. The chorus, directed by Herman Genhart, sang the Song of Fate by Brahms. This seldom-heard choral work received an impressive interpretation. The chorus reached new heights in tone, dynamic effects and nuance.

Ruggiero Ricci gave his first Rochester recital, playing a difficult program. Maturity of interpretative understanding is all that is lacking at present to class Ricci among the outstanding violinists. Ralph Angell supplied sympathetic and musical accompaniments.

The choir of Pius X School, under the direction of Julia Sampson and Achille Bragers, gave a program of liturgical music of the Roman Catholic church in Kilbourn Hall. Examples of Gregorian chant and polyphonic music were sung by the fifteen white-gowned young women, with the beauty and reverential approach which this music demands. They were cordially received.

EASTMAN SCHOOL TO GIVE OPERA PREMIÈRE

The opera department of the Eastman School of Music is planning the production of two one-act operas, to be sung for the first time in English. One of them, a work by Offenbach entitled Jeanne Qui Pleure et Jean Qui Rit, will receive its first American performance. The other, Puccini's Suor Angelica, is one of three one-act operas composed in 1918 shortly before his death.

The Civic Orchestra is presenting a series of more or less experimental programs in order to determine the type of music which is most appreciated by the audiences at the Sunday evening "pop" concerts. A program of Viennese composers drew the largest Civic Orchestra audience of the season. Another concert conducted by Paul White included many novelties.

The Civic Orchestra broadcast on January 30 over an international hook-up a program dedicated to President Roosevelt in which the city of Rochester, 100 years old, saluted the President on his fifty-second birthday. T. G.

Detroit Hears Premières of Works By Three Contemporary Composers

Local Orchestra Plays Compositions by Malipiero, Castelnuovo-Tedesco and Kolar—Nine-year-old Pianist Appears as Soloist

DETROIT, MICH.—Victor Kolar, associate director of the Detroit Symphony Orchestra, led the second special concert of the season on January 19 in Orchestra Hall for Pro Musica. The program consisted of all first performances in this city.

The concert opened with a composition of Malipiero which is a series of concerti for flutes, oboes, clarinets, bassoons, trumpets, drums and double basses, an extremely modern work demonstrating the range and possibilities of the instruments used. Ilya Schkolnik played Mario Castelnuovo-Tedesco's Concerto Italiano in G minor. It is what its name implies and draws its inspiration from both ancient and modern idioms; its variety of musical expression is unmistakably native. Mr. Kolar contributed a short piece, his latest composition, Canzone della Sera, a trumpet solo written in Italian style with full orchestral accompaniment. Albert Mancini, first trumpet of the orchestra, played the solo. The concert closed with a composition written by a member of the Philadelphia Orchestra, Joseph LaMonaca, whose three Hindu dances from his opera La Festa di Gauri proved a fine success.

Henri Rose, nine-year-old pianist, appeared on January 20 as soloist with the Detroit forces in the Young People's concert at Orchestra Hall. He played the E flat major concerto by Mozart with cadenza by Hummel. Mr. Kolar conducted and Edith Rhetts Tilton explained the intricacies of the various compositions to the youngsters. The subject of the concert was Music of Springtime and compositions used included Goldmark's overture, In the Spring; Mendelssohn's Spring Song and Spinning Song; Schubert's Moment Musical; an excerpt from Schéhérazade and the Strauss waltz, Voices of Spring. Ilya Schkolnik played Walter's Prize Song from Die Meistersinger.

PROGRAM OF GERSHWIN MUSIC

An assemblage of noted artists in the George Gershwin concert was heard at Orchestra Hall on January 21. Not only did the program list Mr. Gershwin in a long assortment of his own music but also the Reisman Symphonic Orchestra of thirty-five, conducted by Charles Previn; James Melton (better known as a radio tenor); Wendell Keeney and Edmund Horn, pianists, and John Corigliano, violinist. It was an interesting concert and certainly much appreciated by the large audience. Mr. Corigliano, in particular, had a rousing success.

Detroit is looking forward to the four-week engagement of the Chicago Opera Company, which came here on January 28 under the direction of Alfredo Salmaggi; the Monte Carlo Ballet Russe on February 5, and Vladimir Horowitz on February 13.

Morris Hochberg, fifteen years old, proved to be a talented violinist when he played an exacting program on January 14 at the Ursuline Academy in Windsor, Ont., Can., before a small but critical audience. Good musicianship and a round tone were displayed as well as clean and solid technic. R. C. B.

Kayla Mitzel Plays List in Los Angeles

Vienna Boys' Choir and Aguilars Among Concert-givers — Margaret Coleman Offers Second Historical Program

LOS ANGELES.—High anticipations of a large and critical audience were met by the exceptionally splendid equipment of Kayla Mitzel during an exacting violin program on the regular Tuesday Philharmonic Course of L. E. Behymer. The young Canadian had no easy task, because the recital was to have been given by the late Paul Kochanski, a great favorite here. The young girl, however, proved herself far more than a short-notice substitute. Hers is an uncommonly strong and fleet technic, driven almost too much by intensity of a "will to power." Her tone is large and clean and, in moments of lyric self-forgetting, winsomely poetic. While she plays with a minimum of effort, there is not yet enough room for the imaginative and emotional. Her romantic capacities were prepossessingly revealed in the Chausson Poème, but Lalo's Spanish Rhapsody was sparkling rather than passionate and nationally characteristic. She possesses a fine sense of rhythm, though a tendency toward speed robbed certain effects of typical breadth and significance.

Taken as a whole the program, from the Leonard arrangement of Corelli's La Folia down to dazzling shorter pieces, gave striking evidence of uncommonly secure *bravura* equipment, which, together with a spiritual and emotional ripening, should place her definitely in the front ranks of the violinists.

Unfortunately, Miss Mitzel was not exactly lucky in the choice of her accompanist, Jaye Rubanoff, whose share in the proceedings seemed too evident to prove of finer advantage.

Choosing an all-romantic repertoire, Conductor Otto Klemperer revealed diversity of style on Sunday afternoon. With Schubert's Unfinished Symphony, Tschaikowsky's Romeo and Juliet, the first Carmen suite and several excerpts from Mendelssohn's Midsummer Night's Dream music. While a program of well-known compositions, Klemperer maintained a good proportion between details and the larger scope of each work.

Second and third appearances of the Vienna Boys' Choir were as enjoyable as their first concert, Mr. Behymer recording much interest also in two recitals by the Aguilar Lute Quartet.

Rarely heard Mozart songs and little known ariettas by Grétry, together with vocal writings by such eighteenth century Spaniards as Laserna and Esteve and English airs by Bishop and Storace, formed the nucleus of Margaret Coleman's second historical program. This thoughtful musician was assisted by Kurt Reher, cellist, who offered the Beethoven sonata, op. 66 and shorter pieces by Boccherini, Paradies and Leclair. Raymond McFeeters excelled at the piano.

John Apfel, manager of the local Schirmer Music Store, announces that his firm has taken over the sheet music department of the Southern California Music Company and will shortly share space with that concern. The latter has just moved into an impressive five-story building. B. D. U.

LEADS CHICAGO SERIES

ADOLPHE DUMONT, musical director of Station WGN (Chicago Tribune), inaugurated a series of Sunday concerts featuring eminent artists this season. Among those who have already appeared are Marion Claire, Coe Glade, Chase Baromeo and Rosa Raisa. Others of equal importance are to appear every Sunday. These concerts are directed by Mr. Dumont, in full charge of the musical activities of this radio station. Joseph Vito appears as harp soloist on these programs.

Mr. and Mrs. Edwin Hughes for Southern Tour

Recent southern bookings for Edwin and Jewel Bethany Hughes, who begin a tour of two-piano recitals on February 26 with a program in Columbia, S. C., include appearances in Tampa, Fla., under the auspices of the Civic Music Association, and in Augusta, Ga., for the Civic Music Club, in addition to recitals in Savannah, Ga., and Lakeland, Fla.

WALTER RUMMEL

PIANIST

opened his season with a French tour, playing a BACH-LISZT PROGRAM, adjudged by critics and public as both stupendous and sensational.

In November Walter Rummel appeared in:—

Nov. 3 Paris, Salle Gaveau
4 Dijon, Theatre Alhambra
7 Lyon, Salle Rameau
8 Montpellier, Theatre Municipal
10 Marseilles, Salle Prat
11 Aix-en-Province, Salle College Catholique
14 Chambery, Theatre Municipal
15 St. Etienne, Salle St. Barbe
17 Toulouse, Theatre Municipal
20 Poitiers, Theatre Majestic
21 Limoges, Conservatory
23 Pau, Palais des Pyrenées
25 Bordeaux, Theatre Municipal
27 Nantes, Salle Gigant
28 Rennes, Theatre Royal

In December Walter Rummel appeared in:—

Dec. 1 Le Havre, Theatre Municipal
6 Reims, Salle Degerman
8 Nancy, Salle de la Bourse
9 Lille, Salle Industrielle
11 Metz, Theatre Municipal
13 Strasburg, Conservatory
14 Mulhouse, Salle des Conferences.

Walter Rummel is the pianist who retains the RECORD OF DATES in France.

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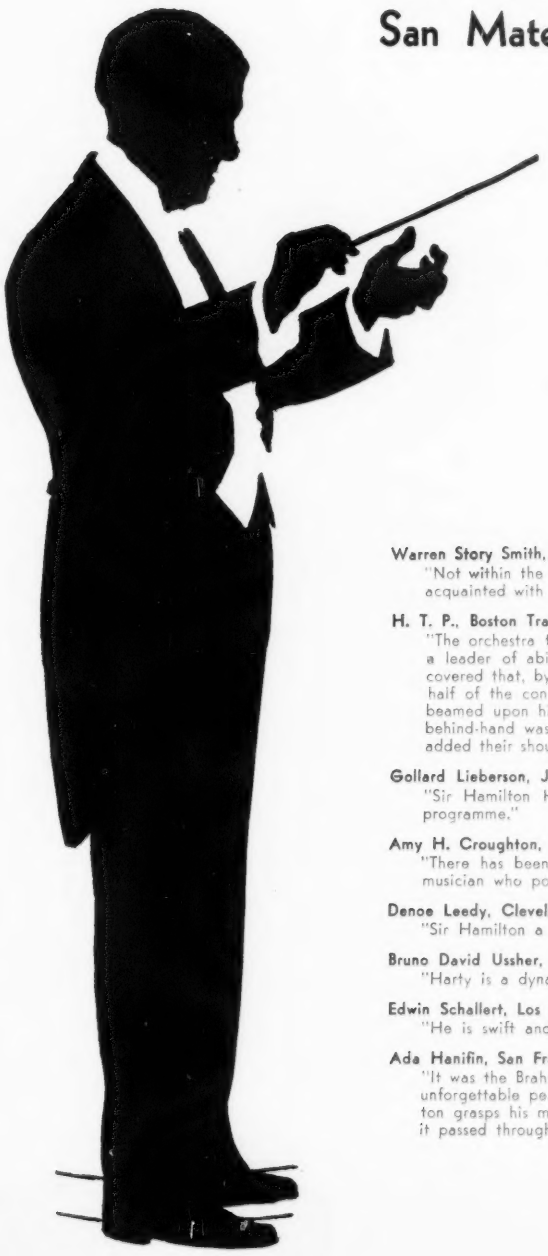
Boston Symphony Orchestra	JUNE 21, 1931
Rochester Philharmonic Orchestra	JAN. 26, 1933—JAN. 18, 25-FEB. 8, 1934
Cleveland Orchestra	JAN. 5, 7, 12, 14, 1934
Hollywood Bowl	SUMMERS 1931-1932-1933
San Francisco	SUMMERS 1931-1932
San Mateo (CALIFORNIA)	SUMMERS 1931-1932



A FEW EXCERPTS PICKED AT RANDOM FROM A HUNDRED OR MORE AMERICAN PRESS NOTICES

Eugene Stinson, Chicago Daily News:
"A conductor of overpowering eloquence, eloquence found not in himself but what he found in the music."

"Sir Hamilton Harty's conducting was once again surcharged with an energy which swept everything before it. Harty conducts from a broad, comprehensive and vivid musicianship in which no element is undervalued and none is overstressed."

Edward Moore, Chicago Tribune:
"He disclosed himself a fine musician, an expert conductor, a fiery interpreter and a courteous gentleman. The beat of his right arm is photograpically clear to orchestra and audience alike. There is enlivening expressive power in his left hand and his face, his very stance . . . created a personal success such as few conductors ever attain. . . . an unfailing instinct for the line of melody, and an unfailing ability to make his instinct that of the orchestral artists under his baton. One of them said to me, 'he tells what he wants with his stick. He does not have to stop and say what he wants in words.' That is the mark of the real conductor."

Glenn Dillard Gunn, Chicago Herald & Examiner:
"From no other orchestra have I ever heard a pianissimo so fragile and impalpable. A great display of orchestra art resulted with the appearance of Sir Hamilton Harty, Irish musician of distinguished attainments. He has the vigor, the charm, and, in exceptional measure the gift of eloquence so often the heritage of his race."

Warren Story Smith, Boston Post:
"Not within the longest memory have the 'Pops' offered a distinguished guest conductor or been the means of making Boston acquainted with so notable a musician as Sir Hamilton Harty."

H. T. P., Boston Transcript:
"The orchestra took an instant and strong fancy to Sir Hamilton. Discerning with conductors, they knew him immediately for a leader of ability and experience, clear minded as to what he wished, stout-willed to gain it. Almost as quickly they discovered that, by grace of his Irish blood, his ways with an orchestra were ingratiating and stimulating. At the end of the first half of the concert, it laid down its instruments; turned as one man to the conductor-composer, clapped him to the echo; beamed upon him; as though that were not enough, repeated the demonstration at the close of the concert. Not one whit behind-hand was the audience. It welcomed Sir Hamilton Harty warmly; heaped applause upon him after every number; twice added their shouts to the clapping, rose en masse to salute him while he made his final bows."

Gollard Lieberson, Journal and Post Express (Rochester):
"Sir Hamilton Harty received an ovation yesterday afternoon for an excellently substantial and interesting symphonic programme."

Amy H. Croughton, Rochester Times:
"There has been no other among visiting conductors to Rochester quite like this pleasant, smiling, but completely earnest musician who pours his personality into the music he is interpreting with an intensity which is dramatic without being theatrical."

Denoe Leedy, Cleveland News:
"Sir Hamilton a vigorous figure, is a musician who knows exactly what he wants and proceeds to get it."

Bruno David Ussher, Los Angeles Express:
"Harty is a dynamic conductor, or better a vital interpreter."

Edwin Schallert, Los Angeles Daily Times:
"He is swift and brilliant, he lifted the Bowl out of its artistic doldrums."

Ada Hanifin, San Francisco Call:
"It was the Brahms Symphony No. 2, D major that revealed the genius of Sir Hamilton Harty. At the close of this superb, this unforgettable performance the audience last night accorded the orchestra and the leader a richly deserved ovation. Sir Hamilton grasps his music until it becomes a living part of himself and then impresses his own reactions upon the audience after it passed through his temperament."

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NEW YORK CONCERTS

JANUARY 22

The Roth Quartet The Roth Quartet, of Budapest, whose members are Feri Roth and Jeno Antal, violins, Ferenc Molnar, viola, and Janos Scholz, cello, played the first in a series of six concerts which will comprise a Contemporary Chamber Music Festival at Steinway Hall. Their initial program was devoted to three works, two of which were new—the D major quartet of Albert Roussel and a set of three pieces by Alfredo Casella. The familiar composition performed on this occasion was Maurice Ravel's quartet in F major.

The Roussel opus is rather uneven in interest and inspiration, with the first three movements relatively brief and the finale discursive but vital. The instrumental treatment is skillful and the last movement in particular is developed with high technical adroitness. Casella's three pieces, Preludio, allegro vivace e barbaro; Ninna-nanna and Valse ridicule, find him in sportive mood and abound in satire and bitter irony.

All three compositions were performed by the Roth ensemble with tonal coloring and technical aptitude, coupled with a sentient and sympathetic grasp of the style of the composers and the works. Mr. Roth and his colleagues have undertaken an artistically valuable task, but it remains to be seen whether six programs devoted solely to twentieth century chamber music, even with the benefit of this group's high standard of musicianship, will prove sufficient stimulus to attract a throng to the box-office.

Colette D'Arville A first New York recital was given in Town Hall by Colette D'Arville, French soprano, who has appeared at the Paris Opéra-Comique, and in association with other artists at the Plaza Artistic Mornings. The young singer has notable assets in beauty and a charming personality, factors which are projected to an audience and color her work as recitalist. Miss D'Arville's attractive program ranged outside the usual recital bounds. It was mostly sung in French, and included two Mozart airs in this tongue, two Schubert Lieder (in German), groups by Debussy and Falla, Ravel's Shéhérazade suite and shorter numbers by Paul Bernard, Chabrier and Huntington Terry, and a Swiss folksong. Particularly in the works of impressionistic cast her voice was used with delicacy and effectiveness. Above all, Miss D'Arville has a temperamental fire and a Gallic sense of artistic fitness that aid her in the task of interpretation. Coenraad V. Bos was a superb accompanist. Henri Bové, flutist, played the obbligato in Ravel's Flute Enchantee. The audience was large and cordial.

JANUARY 23

Philadelphia Orchestra Leopold Stokowski—in person—conducted this Carnegie Hall evening with the famed and flawless Philadelphia Orchestra.

He devoted the program to the three towering B's of music, and the selections comprised Stokowski's reverent, atmospheric, and splendidly skillful orchestral transcriptions of Bach's Eine Feste Burg, E flat minor Prelude (Well-Tempered Clavichord) and Wir Glauben Alle an Einem Gott; Beethoven's C major piano concerto, and the third symphony by Brahms.

Magnificently broad and devotional was the performance of the Bach numbers, played with tone of lovely quality and remarkably sensitive dynamics. In the Brahms opus, Stokowski gave his familiar reading, not slavishly adhering to tradition, but instinct with feeling for lyricism and the desire to set forth all the poetry and drama of the immortal score.

Dalies Frantz was the soloist in the early concerto by Beethoven, and his playing confirmed the judgment of the experts who made him the winner last spring of the piano competitions held by the N. F. M. C. and the Schubert Memorial. Young Mr. Frantz, tall, dignified, thoroughly at ease, performed with the assurance and command of a veteran. He has a polished technic and a full, sympathetic tone, but better still, he possesses complete musical grasp and stylistic sense, and knows how to phrase flowingly and draw a sustained constructional line with proper contrast and climax. The Beethoven concerto is of Mozart-like "simplicity" which makes it all the more difficult to interpret and execute convincingly and so as to engage and hold the affection of the listeners. They gave ample proof that Mr. Frantz was highly successful, for no young artist has received more hearty applause or more deserved recalls than fell to the lot of the soloist on this occasion. He was exquisitely accompanied by Stokowski and the orchestra.

JANUARY 24

Ethyl Hayden Appearing in her annual New York recital at Town Hall, Ethyl Hayden presented a program of high musical worth with the musicianly art for which she is known. The chief groups comprised Lieder of Schubert, Schumann, Brahms and Strauss, with the air, Ah, non lasciarmi by Mozart, and four songs in English by Delius, Kramer and Leonard (A Feather in the Wind by the last-named having its first New York hearing). Miss Hayden's purity of tone and gracious skill in phrasing, perfect attack and notable command of the dynamics and expressiveness of song were well to the fore in this recital. She conquered her audience completely, and the many listeners called for the addition of numerous encores. Coenraad V. Bos was a distinguished assisting artist at the piano.

JANUARY 25

Philharmonic Orchestra Beethoven music, in cyclical course, continued at the Thursday and Friday concerts of the Philharmonic at Carnegie Hall, and last week brought the symphonies Nos. 4 and 5; Leonore Overture No. 1; and Adagio—Andante quasi Allegretto, from The Creatures of Prometheus.

Toscanini gave his concentrated and illuminative readings, instinct with feeling and authority, and the players responded with performances of extraordinary finish in tone and execution.

The Leonore No. 1 is not to be compared with No. 3 in point of nobility and effect but nevertheless deserves occasional resurrection in order to give a complete picture of the atmosphere which surrounded the writing of Beethoven's only opera.

His Prometheus ballet is an early opus, and the excerpt presented by Toscanini has melodic appeal and incipient power of suggestion.

The concert brought rare pleasure to the auditors who extended deserved honors to the leader and his assistants.

JANUARY 26

Fourth Diaz Costume Recital The fourth costume recital of the season presented by Rafaelo Diaz in the grand ballroom of the Waldorf-Astoria was heard on Friday afternoon instead of the customary Tuesday, and was for the benefit of the Warm Springs Foundation Endowment Fund in observation of the approaching birthday of President Roosevelt.

Mr. Diaz, a member of the tenor contingent of the Metropolitan Opera, appeared himself at this concert, singing both songs and operatic excerpts, and displaying his finely timbred tones and interpretative art to an appreciative audience.

The occasion also marked the first appearance in New York of Nini Theilade, Danish dancer, a forerunner of her official début in the city at the Guild Theatre on Sunday. She offered three groups, representative of a varied repertoire. Visually, Miss Theilade is exquisite and her movements are plastic and expressive. She was cordially received.

The third artist of the afternoon was La Texana, Mexican soprano, heard in songs in Spanish for which she accompanied herself on the guitar, and Una voce poco fa from the Barber of Seville. La Texana is a personable young woman, vivid in voice and interpretation. Her tones are full and true and her technic unobtrusive and effective. She was enthusiastically encored.

Piano accompaniment was furnished in expert style by Frank Chatterton for La Texana and Mr. Diaz, Vivian Fine for Miss Theilade.

Dr. Kurt Hetzel and New York Orchestra A special concert by Dr. Kurt Hetzel, conducting the New York Orchestra, was given in Carnegie Hall in the evening. Dr. Hetzel, who has been resident in Washington, D. C., for about a decade, formerly had experience as an orchestral leader in Germany and in Roumania, and has also directed local symphonic groups in the national capital, besides occupying the post of music editor on one of its newspapers. He revealed himself as a mature and able orchestral leader. The program which he successfully offered to a large audience was in the main of established warhorses, save for two excerpts from the opera, Le Carnaval du Parnasse, by Mondonville, an eighteenth century composer, which are scored for strings and two flutes. The other works given were the Franck symphony, Strauss' Don Juan and the Meistersinger prelude of Wagner. Dr. Hetzel, conducting entirely without score, was evidently thrice familiar with all these compositions. His regular beat and expressive directions for dynamic effects, as well as the genuine fervor with which he endowed the symphony, the Strauss tone poem and the Wagner prelude, roused the audience which demanded many recalls.

JANUARY 27

Ruth Slenczynski That thrice astonishing child, Ruth Slenczynski, exhibited her gifts again in New York, this time at a Carnegie Hall matinee, and filled the large auditorium with an audience which rapturously applauded and encored the phenomenal prodigy.

She played the same program as at her début in the metropolis—Prelude, Bach-Josef Slenczynski; Bach, Chromatic Fantasy and Fugue; Beethoven, Sonata Pathétique; Mendelssohn, Rondo Capriccioso; and a group of compositions by Chopin.

Again the listeners marveled, and often gasped, at the little girl's musical grasp and feeling, her sense for line and style, her temperamental attack, and her complete technical command, not limited even in endurance.

In honor of Mozart's birthday—January 27—Ruth's first encore was that composer's F major sonata, and thereafter followed a long succession of extras which kept the little virtuosa active for another half hour after the close of her regular program.

JANUARY 28

Philharmonic Orchestra Toscanini conducted the prelude to Tristan and Isolde at this concert more magnificently than this reviewer has ever heard it performed. Words are completely unsatisfactory in commenting upon the reading. It was an historical event.

On the same program Saint-Saens' symphony in C minor was sounded. Bombastic, reminiscent of Tschaikowsky, Berlioz, Schubert, the music dated from the antimacassar era and even under the potent magic of Toscanini's baton gained no importance. The Tommasini work, Chiari di Luna, was exquisitely reproduced. Scored expertly, it registered appeal.

The concert closed with an ethereal exhibition of the colorful Ravel opus Daphnis and Chloe, presented with a clarity of tonal hues that aroused manifest pleasure from the audience.

Nini Theilade The New York recital début of eighteen-year-old Nini Theilade, Danish-Javanese dancer, for three seasons *première danseuse* for Max Reinhardt, took place at the Guild Theatre. Mlle. Theilade's dances are arranged by herself and the highlights of this ingenuous program were Danish Porcelain, to the music of Debussy's La Plus Que Lente; Angel at the Tomb, especially created by Theilade for Reinhardt's 1932 Salzburg Festival production of Everyman; The Flute Player, to Chopin's Mazurka, op. 7, No. 2, and Lotus, with the musical accompaniment of Debussy's En Bateau.

Mlle. Theilade, a fascinating and beautiful dancer, has an engaging stage personality. Dainty and delicate as the little statue of Danish Porcelain, symbolical as Angel at the Tomb, the dancer also revealed a gift for light comedy in the Flute Player. Vivian Fine was at the piano.

Beaucaire Montalvo Beaucaire Montalvo and his company presented an evening of Spanish dancing at the Forrest Theatre Sunday night. The musical background was supplied by Vincent Sorey and his Gaucho Orchestra. Mr. Montalvo, well established among dancers here, has not appeared before the New York public lately. However, he received a welcome of ovational proportions from the large audience, who obviously derived keen pleasure from his dancing and that of his protégées. There was a wide assortment of numbers, taking in almost the whole gamut of the Spanish dance, and displaying Mr. Montalvo's art in manifold phases. The costumes were chosen with brilliant effect, the orchestra provided a spirited tonal element and the entire group danced with abandon and skill. Other soloists besides Mr. Montalvo were Pavia Dorez, Teresa Alvarez and Pastora Gomez.

FRANK MANNHEIMER,

American pianist, arrives in this country from England the middle of February for a concert tour. Prior to sailing Mr. Mannheimer is fulfilling a heavy schedule. Recently he gave concerts in Southampton, a special broadcast of music by Roussel, and a Schumann-Ravel recital at the American Women's Club in London. He played with the orchestra in Belfast, Ireland, January 27, and broadcast from London January 29, 30 and 31, February 1 and 2.

Other Concerts

Estelle Caen, pianist, Barbizon, January 23, evening.

London String Quartet, Beethoven Cycle, Town Hall, January 27 and 28, both afternoons and evenings.

Rudolf Larson, violinist, Barbizon, January 28, afternoon.

Rudolf Larsen at the Barbizon

Rudolf Larsen, violinist, with Harry Anik at the piano, gave a recital at The Barbizon, New York, on January 28. He played a Bach suite, a Mozart concerto, the Ravel Tzigane and a group of shorter pieces, including his own arrangement of two Irish airs and three transcriptions by the late Leopold Auer, with whom Mr. Larsen studied and whose assistant he became later. A large and enthusiastic audience applauded the program. S. M.

Berúmen Has Active Schedule

Ernesto Berúmen, pianist, is to fulfill extensive engagements during February and March, playing recitals in New York and other cities. Mr. Berúmen has added one of the sonatas of Arnold Bax to his repertoire, also shorter compositions by John Ireland, Ernest Schelling and Hilton Ruity. He has not been heard in New York for six years.

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METROPOLITAN OPERA

MANON, JANUARY 22

Manon was repeated with a familiar cast, headed by Lucrezia Bori in the title rôle, Tito Schipa, Des Grieux, and Giuseppe de Luca, Lescaut. Others appearing included Leon Rothier, Mmes. Besuner, Falco and Flexer and Messrs. Bada, Cehanovsky, Ananian, Altglass and Gabor.

Under the baton of Mr. Hasselmans, the performance, aided by the admirable vocal and histrionic teamwork of the principals, proved thoroughly delightful to the large audience.

SIEGFRIED, JANUARY 24

Lauritz Melchior's fascinating characterization of the young Siegfried again held his vast audience spellbound. From his boisterous entrance until the final ardent love scene with Brünnhilde, the tenor's portrayal was a model of Wagnerian tradition, with enough Melchoir in it to make it personal unto himself. Vocally the singer gave renewed proof of the fact that Wagner can be sung just as mellifluously as Verdi, and that vocal power and sonority can be attained without the slightest sacrifice in point of quality.

Gertrude Kappel's Brünnhilde was, as always on a high plane histrionically and vocally. Her plasticity of gesture and pose was arresting and there was ardor in her acting.

The rôle of The Wanderer (the disguised Wotan) was accounted for by Friedrich Schorr in his familiar manner. Time was when the Schorr voice was equally exceptional in both quality and power, but there begins to be a noticeable diminution of the former requisite.

Marek Windheim's Mime is always a thing to be conjured with. His mastery of this difficult part is complete, and he contrives to inject considerable vocal charm into the eccentric and perplexing measures that are allotted to the conniving dwarf. In Gustav Schuetzendorf, Windheim has a worthy protagonist as Alberich. The two coöperate completely and cleverly, keeping their rôles well above the burlesque plane.

Singing authoritatively and impressively and skillfully infusing life into her enforced stationary posture, Karin Branzell made a satisfying Erda.

Editha Fleischer has been heard to better advantage as the Forest Bird. The freshness of her tones seemed impaired, possibly because of some slight indisposition. Shut up in his papier-mache dragon's carcass, Emanuel List intoned broadly and resonantly the phrases that fall to the lot of Fafner and contrived to lend exceptionally clear voicing of text to the character.

Artur Bodanzky led his orchestra through the beautiful score with a firm and discriminating hand.

SIMON BOCCANEGRA, JANUARY 25

Lawrence Tibbett was again heard on Thursday evening in the rôle of Simon Boccanegra in Verdi's opera of that name. His daughter Maria was sung and acted by Elisabeth Rethberg, and her lover was portrayed by Giovanni Martinelli. In the sustaining parts were Ezio Pinza, Alfredo Gandolfi, Louis D'Angelo, Giordano Paltrinieri and Pearl Besuner.

This production has maintained its place in the Metropolitan repertoire for several seasons, thanks to the beauty of the score, the interest of the plot and the excellent casting. Tibbett's vocal and histrionic glories are well exemplified in this rôle. Mme. Rethberg was ornamental and clear-voiced as the heroine, and Martinelli brought manliness and dramatic appeal, as well as tonal beauty, to a rather ungrateful part. Pinza and Gandolfi scored in the characters of Jacopo Fiesco and Paolo Albiani, and Tullio Serafin conducted.

LA BOHEME, JANUARY 26 (MATINEE)

La Boheme was given as a special matinee on Friday, with Mmes. Lucrezia Bori and Nina Morgana and Messrs. Nino Martini and Lawrence Tibbett singing the leading rôles. Others in the cast were Virgilio Lazzari, Alfio Tedesco, Pompilio Malatesta and Millo Picco. Vincenzo Bellezza conducted. No tickets were received by the Musical Courier.

DIE MEISTERSINGER, JANUARY 26

A vivid and invigorating performance of Die Meistersinger was eloquently portrayed by Maria Müller (Eva), Doris Doe (Magdalene), Max Lorenz (Walther), Ludwig Hofmann (Hans Sachs), Gustav Schützendorf (Beckmesser), Emanuel List (Pogner) and Hans Clemens (David). Mr. Hofmann, singing the rôle of Hans Sachs for the first time, offered a splendid characterization of the part, although vocally there was unevenness of tone in the performance. In his scene during the second act with Mme. Müller in front of his cottage, there was a sparkling interchange of acting and song that was exquisite.

Mme. Müller, singing with consummate finesse, gave a magnificent interpretation. There was complete conception of the inherent beauty of the rôle in her treatment of it. Miss Doe and Mr. Clemens were charming in the parts of the young lovers, singing well and acting spiritedly. Mr. Lorenz, a Walther of tonal beauty and attractive physique, was in fine fettle. His performance had fluidity and ease and his voice those same qualities. Mr. Schützendorf, a humorous figure who drew peals of merriment from the audience, was thoroughly enjoyable in the part. His gestures and facial pantomime were exceedingly funny, and he accomplished the difficult feat of singing his amusing Prize Song so well that it sounded badly. Mr. List was excellent in the short rôle of Pogner.

The remainder of the large cast acquitted themselves admirably under the magic baton of Artur Bodanzky.

AIDA, JANUARY 27 (MATINEE)

Saturday's matinee presentation of Aida found Elisabeth Rethberg in the title rôle, with Carlo del Corso as Radames, Karin Branzell as Amneris, Arthur Anderson as The King, Lazzari as Ramfis, Armando Borgioli as the Amonasro, and Lillian Clark as the Priestess.

Mme. Rethberg's Aida was beautifully sung. Her clear, limpid voice took on exceptional warmth in the dramatic moments and her acting while intense had restraint. Mr. del Corso did himself proud in the singing of Celeste Aida. This was the newcomer's second appearance at the Metropolitan and served to prove him more at his command. His voice warmed up as the work progressed and in the Nile Scene he did effective singing. Mme. Branzell is convincing as Amneris.

Outstanding was the interpretation of Mr. Borgioli. This artist is becoming more of a pleasure to listen to with each appearance, and gave an opulent and moving vocal exposition of the Verdi music.

Despite the individual good work of the singers the performance had many shoddy moments. If the finger were to be pointed it might rest on the stage direction. Mr. Serafin conducted.

TANNHÄUSER, JANUARY 27

A Tannhäuser performance of complete satisfaction to all concerned was this. From Conductor Karl Riedel and the pages in the song contest, to orchestra and performers, everything was a model of accomplishment. Maria Müller's brightly sympathetic voice and her acting were immensely admired, and her misguided lover, Tannhäuser (Lauritz Melchior), in excellent voice, earned tremendous salvos of applause. Charming was Margaret Halstead as Venus. Ezio Pinza was the Landgraf, and Richard Bonelli's Wolfram brought him deserved commendation, especially after his singing of the Evening Star. Hans Clemens made the most of opportunities as Walther, the remaining contestants being Arnold Gabor, Giordano Paltrinieri and James Wolfe, with Lillian Clark piping the Shepherd mellifluously. Final wonder of wonders; the Pilgrims actually remained on pitch.

Josef Hofmann and Sir Henry Wood in Cadillac Concert

Josef Hofmann, making one of his few American appearances of the season, was the guest artist in the weekly Cadillac Symphony Concert, broadcast over WJZ on January 28, under the baton of Sir Henry Wood. The eminent English conductor, who recently led three concerts of the Boston Symphony Orchestra, on this occasion repeated several of the numbers heard in those programs. The list opened with a delightful suite of Purcell music arranged by the conductor. Mr. Hofmann played the first movement of Rubinstein's D minor concerto with technical mastery and command of the grand manner, revivifying a work little heard nowadays with the brilliance and fire of his performance. Sir Henry then led two charming miniatures, the Beethoven rondino for wind instruments and the andante from Mozart's Cassation No. 1 for strings, played with delicacy and grace. After the intermission, the pianist gave Liszt's Venezia e Napoli, an atmospheric piece of piano tone-painting which under his hands assumed a sparkling finesse and witchery of tone. As encore Mr. Hofmann played the Mendelssohn Spinning Song and at the end of the program returned again to give his eager listeners the Chopin Minute Waltz. The orchestral portion of the concert closed with Brahms' Academic Festival Overture. Both artists addressed the radio listeners briefly.

R. K.

MARTHA BAIRD's

SPLENDID RECORD of ACHIEVEMENT

Continues to grow

Another outstanding success was hers when among current engagements she appeared with the Providence Symphony Orchestra on January 9:

"The Liszt Concerto in E-flat Major was given a very distinguished rendition by Martha Baird. THIS SUPERB PERFORMANCE WAS ONE OF THE BEST THAT THIS WRITER HAS HEARD IN MANY A YEAR. The vitality and fascination of her playing is enhanced by an unusually keen rhythmic sense, always in evidence . . . in melodic projections and phrasings her tone is of beautiful and delightful texture . . . the delicate filagree glistens with tonal brilliance. She at all times feels the musical worth and beauty of the work and uses her ample technique for truly musical interpretation. Miss Baird treated this Concerto as a beautiful tone poem . . . would that many of the supposedly great artists now before the public shared in her musical conceptions."

—W. Louis Chapman, in Providence (R. I.) Journal

MISS BAIRD HAS FILLED OVER 100 ENGAGEMENTS IN THE UNITED STATES ALONE, IN RECENT SEASONS, MANY OF THESE BEING RE-ENGAGEMENTS.

Orchestral engagements have included:

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(4) LONDON SYMPHONY (England) (Sir Thomas Beecham, conducting)
QUEEN'S HALL ORCHESTRA, London (Sir Henry Wood, conducting)
BRITISH WOMEN'S SYMPHONY, London
BOURNEMOUTH SYMPHONY (England)
HARROGATE SYMPHONY (England)
BOSTON SYMPHONY (Pierre Monteux, conducting)
BOSTON SYMPHONY (Serge Koussevitzky, conducting)
DETROIT SYMPHONY (Ossip Gabrilowitsch, conducting)
CHICAGO SYMPHONY (Frederick Stock, conducting)
(2) SAN FRANCISCO SYMPHONY (Basil Cameron, conducting)
(2) LOS ANGELES PHILHARMONIC (Artur Rodzinzky, conducting)
BOSTON CHAMBER ORCHESTRA (Nicolas Slonimsky, conducting)
(2) PROVIDENCE SYMPHONY (Wassili Leps, conducting)

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Elman Is Soloist with Resident Symphony Orchestra—Krueger Stages Savitri by Holst—Final Week of Opera Brings Début of Sigrid Onegin and Local Première of Coq d'Or —Schipa in Martha—Walska Gives Recital

By RENÉ DEVRIES

CHICAGO.—Vladimir Horowitz held forth at Orchestra Hall on January 21 in a piano recital, which for its excellence must be given precedence over all other events of the past week. We have heard Horowitz here many times, but it is doubtful if he has ever before played as magnificently. Every number inscribed on his well-built program was masterfully performed. One no longer wonders at Horowitz' technic, at the velocity of his fleet fingers, at the golden tone he draws from his instrument, but one still marvels at his lovely pianissimos and the manner in which he plays dynamic passages. His program consisted of four chorales by Bach, Beethoven's E flat major sonata, two intermezzi by Brahms, the seldom-heard Liszt Sonata quasi fantasia, and a group by Chopin, Debussy and Stravinsky. The audience gave him a rousing reception.

YEHUDI MENUHIN AT AUDITORIUM

One of the reasons why we still are optimistic regarding the future of music in Chicago is that this city harbors several competent local managers. Among them is Grace Denton, who brought Yehudi Menuhin for her Monday night concert for the benefit of the Girl Scouts at the Auditorium. He celebrated his seventeenth birthday on January 22 by giving an exquisite recital for the packed audience vociferously assembled to hear him. Menuhin no longer is looked upon as a child wonder, but as a mature artist. He was heard in the Mozart concerto in D major, which had its first performance in Chicago on this occasion. According to the program notes, this concerto, composed by Mozart when he was only ten years old, was recently discovered in Paris. It is called The Adelaide, having been dedicated to Mme. Adelaide, daughter of Louis XV. It is remarkable that a boy of ten should have written such music and also remarkable that a boy of seventeen can interpret with the consummate artistry with which Menuhin played it. Later in the evening he gave the Paganini concerto in D major, the Bach C major sonata and lighter numbers by Sarasate, Korsakoff-Hartmann, Debussy-Hartmann and Bazzini, all performed with eloquent tone.

ELMAN APPEARS AS ORCHESTRA SOLOIST

Mischa Elman's eleventh appearance with the Chicago Symphony Orchestra in the twenty-six years that he has toured this country was a source of pleasure to the habitués of the Tuesday series on January 23. Elman elected to play the Mendelssohn concerto in E minor. Violinists have come and gone since Elman began his career in America as a child prodigy and he still maintains his popularity with the public and his rank among the aristocrats of the bow. His playing of the Mendelssohn concerto was that of a master. Naturally, he scored a huge and well deserved success. Besides giving the soloist a superb accompaniment, the orchestra played the purely symphonic numbers with much gusto. Beautifully interpreted were the Mozart symphony in D, Rameau's concert suite in G minor and Carpenter's Sea Drift.

OPÉRA INTIME PREMIERS SAVITRI

The ballroom of the Palmer House was completely sold out for the final Opéra Intime performance for the benefit of Olivet Institute on January 23. The bill consisted of Savitri by Gustav Holst and the Secret of Suzanne by Wolf-Ferrari. If the Secret of Suzanne is a little gem, it grew in dimension after hearing Holst's Savitri, which had its first performance in America on this occasion. We have heard much of Holst's music and generally have enjoyed it, but not his Savitri. It is a little episode from the Mahabharata that does not greatly enrich the operatic repertoire. The music is extremely difficult for the singers and the three interpreters—Kathryn Witwer, Oscar Colcaire and Reinhold Schmidt—are congratulated for memorizing the score. Of the three rôles, the most important is the title part, sung by Miss Witwer. In it she disclosed fine musicianship, beautiful tone and authority heretofore unsuspected. Colcaire as Satyavan and Schmidt as Death gave musicianly interpretations, as did Karl Krueger and his orchestra, but their best was not enough to arouse the public to more than polite applause for the opera. Miss Witwer and her colleagues were recalled several times. In the Secret of Suzanne, Mr. Schmidt as Count Gil and Irene Williams as the Countess were highly satisfactory and Philip Fein acted the part of the dumb servant agreeably.

OPERA'S FINAL WEEK

The final week at the opera brought several novelties and many débuts. General Director Paul Longone has shown himself a good showman during the five weeks' season. The programs he has offered during the stay of our company have been varied. He has brought singers of quality, who, until their coming to the Civic Opera House, were unknown to Chicagoans. Some of the performances were well presented, others were less commendable, but on the whole the average of good performances overshadowed those that called for adverse criticism. Out of twenty-five performances only three were below the standard set by the company. Those included Faust, Lohengrin and La Gioconda.

ONEGIN AS DALILA

Sigrid Onegin made her début in grand opera here as Dalila in the only performance of Saint-Saëns' biblical opera, Samson and Dalila. The Stockholm contralto of French and German parentage, whose concert appearances here have endeared her to music-lovers, brought to the Civic Opera House the largest audience that has ever listened to Samson in this city. We give credit to Mme. Onegin for the financial returns of that performance on January 20, as Samson and Dalila is not popular here. Her remarkable delineation and fine singing of the part made her the best Dalila here or abroad we have ever heard. She was as glorious vocally as dramatically, and her impersonation should have place in the hall of fame of our opera house.

Pasquale Ferrara was given the heavy task of singing the rôle of Samson for his lone appearance with the company. He has a lovely voice. That he sang the rôle as well as he did speaks volumes for his versatility, as we understand he had no rehearsal. Ferrara should, however, give some attention to the French text, as by so doing his Samson will be greatly improved.

Pasquale Amato was a sonorous and well-voiced high priest. It has been a long time since the part has been so well interpeted here. The old Hebrew of Chase Baromeo was highly satisfactory. Even better was the Abimelech of Norman Cordon. The orchestra and chorus performed their tasks with understanding and the performance had smooth sailing under the efficient baton of Henry Weber.

LA GIOCONDA

In the evening Ponchielli's La Gioconda was given under trying conditions. Gennaro Papi, who was to have conducted, was ill and at the eleventh hour Henry Weber substituted. Weber fought valiantly, but some of the singers either would not or could not follow his beat and were fully two or three bars either ahead or behind throughout the evening.

Rosa Raisa, who sang the title rôle, poured out glorious tones, but she seemed handicapped by her entourage. Ada Paggi as La Cieca was effective. Everything that Paggi does is properly performed. She is a well-routined singer, never marring a performance and on this occasion lent it *éclat*. Amund Sjovik as Alvise was miscast. Eleanor LaMance rivalled Raisa's stentorian tones, but we would have preferred a less vociferous Laura. Carlo Morelli was regal to the ear as Barnaba, one of the best our stage has known, but he, too, joined with the two ladies and the tenor in shouting the music.

It is a hard task to review the performance of John Pane-Gasser, who was Enzo. Endowed by nature with a fine tenor voice, Pane-Gasser is an unreliable singer. In some operas he gives proof of musicianship, but in others he sadly lacks it. As Enzo, he fell by the wayside and this was due solely to the fact that he seldom was in accord with the conductor. Weber frantically motioned to him several times to hold back, but the young tenor could not be held and hurried so constantly that he demoralized other members of the cast. The minor rôles were fairly well handled.

LE COQ D'OR AND PAGLIACCI

Kimsky-Korsakoff's pantomime opera, Le Coq d'Or, had its first and only performance in Chicago on January 22. This opera has been given too often at the Metropolitan to need an analysis of its music or its plot in these columns. It was superbly mounted by our company. The costumes rivalled those of the Metropolitan; likewise the scenery and lighting effects.

Lucille Meusel, who made her operatic début here as the Queen of Shemakhan, will no doubt prove one of the trump cards in the personnel next season. The part does not give any idea of her possibility as an actress, but it gives ample opportunity to the singer. The rôle is extremely difficult, but Miss Meusel encompassed all its obstacles and disclosed a powerful voice that easily reached the highest altitudes. Hers was one of the most successful débuts of the season.

Mary Krakowski sang well the music of the Golden Cock. Effective, too, were Oscar Colcaire as the Astrologer, Wilfred as General Polkan and Norman Cordon as King Dodon. The pantomimists, too, were excellent; especially Michael Arshansky, *mime par excellence*, who undertook the part of the King, and Muriel Grodemange, who had the rôle of the Queen. Clifford Bair sang and spoke the English lines of the Astrologer well.

Conductor Paul Kerby, who made his début with the company on this occasion, was sent to this country as a musical ambassador to the World's Fair by the Austrian government. As there was little music at the World's Fair, he performed his mission later on as guest conductor with the Chicago Symphony Orchestra, then with the Woman's Symphony and now with the Opera. Kerby impressed us as much as an operatic conductor as symphonic leader.

In Pagliacci, Mario Chamlee made a hit in the Lament. Morelli rose higher in the esteem of the public as Tonio, and Lucia Diano was effective as Nedda. Papi conducted.

GALA ITALIAN PERFORMANCE

An operatic mixture was served the opera patrons on January 23. Acts from Verdi's Aida and La Gioconda, the recitative and Cavatina from Lucia and the prologue from Pagliacci made up the program. Carlo Morelli made a hit with the Prologue. Mildred Gerber, who made her début as Lucia, disclosed a beautiful voice which she uses with intelligence. She won many recalls at the close of her scene.

In Gioconda Barbara Darlys made her début. There is not much for the soprano to sing in the second scene of the third act, but she, too, will probably be given more opportunities next season.

Raisa, who sang the rôle of Aida, was presented by the Italian Consul General with a gold medal from the Italian government in appreciation of her service to the cause of Italian music in foreign lands.

SCHIPA IN MARTHA

Paul Longone is an astute manager, as again demonstrated in the final week of the five weeks' opera season for which he had reserved several of his trump cards which he dealt adroitly to opera-goers. One of his aces was Tito Schipa, who made his first bow with the company as Lionel in Martha. Schipa is the idol of the Chicago public and therefore a box-office attraction. Many were turned away, unable to secure seats for this performance.

Schipa has returned to Chicago in great form. He portrayed the rôle with the perfection with which he sang it. His singing of M'Appari stopped the show. And from beginning until the end Schipa was accorded ovations. His return added *éclat* to the company and has greatly helped the management to secure many new pledges for next season.

As magnificent as Schipa was, he did not run away with the show. For the rest of the cast was a distinguished one. Edith Mason, in the title rôle, was accorded as big a demonstration after her singing of The Last Rose of Summer as Schipa after his aria. Mason, as we have stated time after time, is a singer that honors the lyric stage. Her voice is as clear as a bell; she attacks each tone right in the centre; her phrasing is impeccable, and her style matchless. She was a winsome Lady Harriet and her farewell performance for this year presaged many happy presentations next season, when, it is said, Mason will be given many more opportunities than was possible this year.

The rôle of Plunkett was entrusted to a newcomer, Giuseppe Interrante, a young baritone who came here for a lone performance and left carrying with him the esteem of the Chicago public. He sang the part with authority, fine understanding and acted it equally well.

Irene Pavloska, for many years a member of the old Chicago opera company, Chicago Opera Association, and Chicago Civic Opera, made her only appearance of the season as Nancy, a part in which she has often been heard. Histrionically she rose to heights. She was also satisfactory vocally, sharing with her three colleagues in the success of the night.

Trevisan was good as Sir Tristan. Norman Cordon was an excellent Sheriff. The parts of the first, second and third maids, those of a farmer, his wife and a servant, generally entrusted to members of the chorus, were handled by young singers of the company—Maria Matyas, Evelyn Ames, Mary Krakowski, Clement Laskowsky, Alice Mary Baenziger and Maurice Sciapio.

Gennaro Papi is credited with a performance that adds lustre to his own reputation.

Preceding the opera Maurice Ravel's Bolero, which has made such a success here as conceived and danced by Ruth Page, Harald Kreutzberg and their ballet, was again given with Paul Kerby at the conductor's stand.

OPERAS REPEATED

Trovatore was repeated for the last time this season with practically the same previous cast. The balance of the week included repetitions of Boheme and Turandot and the first and only performance of Mignon.

GANNA WALSKA SINGS AT AUDITORIUM

Bertha Ott presented Ganna Walska in recital on January 24, at the Auditorium. The songstress, costumed in magnificent gowns of the Second Empire, selected a program of German songs. After hearing her first number, Beethoven's Der Kuss, the audience was taken by surprise, as Mme. Walska has made phenomenal progress since last heard here some five years ago. A clever and intellectual woman, she has learned a great deal about the art of singing, besides having fully conquered her previous nervousness. She must now be judged as a first class interpreter of the classics.

In addition to the above-mentioned number, she sang equally well three songs by Mozart—Das Veilchen, Un moto di gioja and Warnung. In this group as well as in Schubert, Brahms, Hugo Wolf and Strauss numbers she impressed primarily by her style, clear enunciation of the text and fine delivery of the music. As to her stage presence, it is noble, distinguished and charming. Sure of herself, her facial expressions reflect the meaning of the composition she interprets.

She was rapturously applauded and the public, not satisfied with her lengthy program, asked for several encores at its conclusion. Mme. Walska was well seconded at the piano by Stuart Ross, who not only furnished excellent accompaniments, but shone as a pianist in two groups of soli.

ELMAN AGAIN SOLOIST

Mischa Elman, who appeared as soloist at the Tuesday concert, was again retained in the same capacity for the January 25-26 programs. On this occasion his choice of solo was the Beethoven concerto in D major. His playing was in true Beethoven style—noble, sound and profound. The symphonic numbers included the Berlioz Symphonie Fantastique, not played by our orchestra in the past twenty-six years. It was superbly read by Stock and his men. The program also held Florent Schmitt's Camp of Pompeii. This was done so well as to arouse the enthusiasm of the listeners.

SOCIETY OF AMERICAN MUSICIANS' CONTEST WINNERS HEARD

Winners of the Society of American Musicians' children's contest were presented by Bertha Ott in the awarded concert at Kimball Hall on January 19. Lucille Atlas, Pearl Drobnies, Fanchon Gelbard, Leonid Hambro, Bette Hartwell, Theodore Lettvin and Carol Silver, pianists, and Lewis Dvonch, violinist, furnished the program and acquitted themselves so creditably as to justify the judges' decision. This was the

(*Continued on page 23*)

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Monte Carlo Announces Fine Opera Repertoire

Three Novelties, Including Strauss' Arabella—French Adaptation of Zarzuela by Vives, with Margherita Salvi, Catches on—Brilliant Concert Season Brings Distinguished Conductors and Soloists —Brailowsky the Latest Success

MONTE CARLO.—Even with its Russian Ballet troupe on tour in America, the current music season at Monte Carlo offers notable interest. For this, Riviera music-lovers have to thank the initiative and discrimination of the artistic directors of the Casino Theatre: Raoul Gunsbourg, the celebrated producer, for its operas; Charles Putnam for its concerts; René Blum for its operettas, musical comedies and art dances—all ably assisted by the theatre's active general secretary, Albert Scotto.

M. Gunsbourg who has to his credit as director of the Monte Carlo Opera, a long and illustrious career of opera and ballet production—a career distinguished for artistic stagings and for numerous premières and restagings—again offers a bill of manifold attractions, running from January 23 to April 5. The local novelties are Strauss' Arabella, de Saussine's four-act opera, Le Marchand de Venise (on the Shakespeare play), and Ciléa's Adriana Lecouvreur, recently back in vogue in Italy.

The repertoire works listed are La Belle Hélène and La Périchole (Offenbach), La Damnation de Faust, Carmen, Roméo et Juliette, Thaïs, Manon, Hérodiade and Sapho (Massenet), Martha, Lucia, Traviata, Otello, Parsifal, Boris, Bohème, Tosca and Butterfly. The solo roster includes such well-known names as Lily Pons. Eidé Noréna, Conchita Supervia, Tapales Ysang, Georges Thill, Feodor Chaliapin. Thaïs will open the season.

FRENCH ADAPTATION OF A SPANISH FAVORITE

As a matter of fact Monte Carlo's lyric year has already been launched if one does not draw over-sharp distinctions as to the relative lightness of a score. The now classic Offenbach has been entrusted to M. Gunsbourg's care but M. Blum has just put on in an admirable mounting the first French adaptation of a *zarzuela* which easily ranks as the masterpiece of contemporary Spanish production—Doña Francisquita, the three-act lyric comedy on the book of Federico Romero and Guillermo Fernández Shaw (from Lope de Vega's comedy, La Discreta Enamorada), music by the late Amadeu Vives (1871-1933).

Since its baptism at the Teatro Apollo in Madrid in October, 1923, this charming work has had many thousand performances in Spain, Portugal and Latin America. It was high time that it crossed the Pyrenees. Pedrell's fecund pupil has in it worthily continued the best *zarzuela* tradition. Doña Francisquita is a highly colorful score, rich in Spanish folk sap, now sparkling with verve, now voluptuously languid or sentimental.

MARGHERITA SALVI SINGS TITLE RÔLE

A considerable factor in its lively success at Monte Carlo was the portrayal of the title rôle by Margherita Salvi. (Chicago opera-goers, in particular, well remember the Rosina of this delightful Spanish singer, whose real name is Iglesias, so she tells me, and who hails from Barcelona.) The Scala tenor, Tomás Alcaide, made a fine partner and Tina Meller, sister of Raquel, brought no less enthusiastic plaudits for her dancing. Federico Longas, also a Spaniard, conducted ably. The Franco-Uruguayan poet, André de Badet, and René Bergeret made the French adaptation, whose popularity seems certain.

A BRILLIANT CONCERT SEASON

Monte Carlo's concert season is most attractive this year. Charles Putnam has assembled a distinguished list both for his symphony series and for his recitals and chamber cycle. The former was opened by Henri Rabaud with a festival of French music and was continued by Louis Hasselmans before his return to New York for the Metropolitan season, also by one of the resident conductors, Marc-César Scotto. Among their soloist collaborators, Dusolina Giannini and Vladimir Horowitz scored conspicuous successes. Others were Umberto Benedetti, cellist; Marcel Reynal, violinist, and Hélène Onda, harpist.

Emil Cooper then followed suit with an all-Russian program, including some first hearings for Monte Carlo (The Enchanted Lake and Kikimora from Liadoff's tone poems, Moussorgsky's Pictures from an Exhibition), in addition to Borodin's second symphony. On this occasion Nathan Milstein made a vivid impression in the Tschaikowsky concerto. When Cooper went to Milan with his Russian Opera Company of Paris, for the Scala mounting of Rimsky's Legend of the Invisible City of Kitezh, he was succeeded by Georges Georgescu, whose first soloist was the cellist Gregor Piatigorsky, another popular success.

The other conductors on the Monte Carlo list are Albert Coates who will give a festival of English music late in January; Clemens Krauss, to celebrate Richard and Johann Strauss in February; Philippe Gaubert (French program); Franz von Hoesslin (Wagner festival); Dimitri Mitropoulos; Emil Cooper once more; also Alfred Cortot as combination pianist and batonist, besides Scotto and Georgescu again. The late Walter Straram was to have figured prominently in the season. There are many other soloists.

BRAILOWSKY'S OUTSTANDING SUCCESS

Just now the Riviera is all excited over Alexander Brailowsky, who gave his first Monte Carlo concert on January 3, with the Casino Orchestra under Georgescu (replacing Straram). He played the Chopin E minor and the Liszt E flat concertos. In both works, he aroused the audience to intense enthusiasm. They were readings of singular emotional depth, sweep of line and overwhelming technical brilliancy. He encored delightfully with the Chopin E minor waltz. The conductor was also féted, especially after Sheherazade.

Two days later the Russian pianist gave his own recital in the Casino Theatre, repeating his initial triumph. This program offered a wider vision of the artist's remarkably versatile powers. It opened with the Bach-Busoni Toccata and fugue in D minor, done with power and with a breadth and balance of line attesting to the artist's architectural sense, as likewise in the Beethoven sonata and in Liszt's Second Hungarian Rhapsody, in which Brailowsky's virtuosity and volcanic temperament also had full sway and brought his auditors literally to his feet amid frenetic ovations.

These spectacular qualities found their artistic counterpart in Brailowsky's delicately chiselled sculptures of Debussy's Evening in Granada and Joyous Isle and in Ravel's Water Play, done with an exquisite subtlety that confirmed the complete artist and still further enchanted his listeners. The impression was completed by a brilliant performance of a Scriabin étude and an affecting interpretation of the Liszt Love Dream. Monte Carlo music-lovers will long remember the hours spent under the thrall of this superb artist.

RAYMOND HALL.

Maurice La Farge and Remy de Varenne Broadcast Weekly

Maurice La Farge, composer-pianist, and Remy de Varenne, tenor, are presenting joint recitals over Station WINS every Sunday. Both artists represent the musical traditions of France, although Mr. La Farge has become a naturalized American citizen. Mr. De Varenne, a more recent arrival in America, completed his fundamental musical education after the World War at the Conservatory of Lyons as a scholarship student; before coming to New York he served four months with the Canadian Society of Opera in Montreal. In their WINS broadcast Mr. La Farge takes part both as piano soloist and as accompanist for the tenor.

Third Saturday Night Concert at Metropolitan Museum

The third concert in the January symphony series under David Mannes at the Metropolitan Museum of Art, New York, was given on January 20, bringing an audience of over 8,000 to hear Borodin's Prince Igor overture, Schumann's Rhenish symphony (both premiered at the museum concerts), Anacreon overture by Cherubini, second suite of incidental music from L'Arlesienne by Bizet, the Siegfried Idyll of Wagner, and Rosenkavalier waltzes of Strauss. The final January concert took place on January 28, with another series of four Saturday night programs in March.

S. L.

Fay Ferguson in Recital February 27

Fay Ferguson, young American pianist, is to appear in her annual New York recital at Town Hall on February 27. Miss Ferguson made her début with the Cincinnati (O.) Symphony Orchestra and has since appeared in many of the leading cities here and abroad.

"It is safe to say that she will fill one of the gaps in the ranks which Schumann-Heink and others of that generation have graced." *San Francisco Bulletin*

MYRTLE LEONARD

Captivates Home Town in Opera and Concert

WITH SAN FRANCISCO OPERA COMPANY

LA FORZA DEL DESTINO

Myrtle Leonard was accorded an ovation for her singing of the role of Preziosilla, the gypsy fortune teller. Her luscious voice had lilt and vitality in its velvety smoothness and she acted with grace and verve. She is a young woman of so much charm and beauty that it seems a pity she has been cast, except in Coq d'Or, this season for the most part in witch roles. Her high register last night fairly glowed with tonal quality.

San Francisco Call Bulletin, Dec. 2, 1933.

Myrtle Leonard's Preziosilla, to return to La Forza, was a center of interest in the scene at the inn. The role of the soothsayer requires a vocal vivacity extraordinary for a contralto part. That quality Miss Leonard provided valiantly in her general impersonation. Her voice was at its full best in its sustained passages.

San Francisco Chronicle, Dec. 2, 1933.

Myrtle Leonard was a radiant and rich voiced Preziosilla.

San Francisco Daily News, Dec. 2, 1933.

CAVALLERIA RUSTICANA

Myrtle Leonard was accorded an ovation for her singing and acting of the role of Lola. She was a heartless coquette, but there was nothing heartless or unfeeling about her gorgeous contralto voice, which warbled with warmth and color. Miss Leonard has never yet failed to give a role all that it demanded in acting and singing.

San Francisco Bulletin, November 22, 1933.

Myrtle Leonard gave us a blond Lola of opulent voice and an assured personality, more confident than flirtatious perhaps, but a characterization backed by interesting psychology. Miss Leonard's voice is a true contralto of operatic proportions and luscious quality. Her personality likewise becomes the operatic stage.

San Francisco News, November 22, 1933.

Miss Leonard is one of our few San Francisco opera singers who has stripped off the envelope of amateurishness and put on the robe of professional authority. It was a joy, sometimes a humorous joy, to watch her.

Redfern Mason, San Francisco Examiner (Editorial).

LE COQ D'OR

Vocally Myrtle Leonard was triumphant. Her fine contralto voice had the necessary range, volume and flexibility and her musicianship stood her in good stead.

San Francisco News, Nov. 7, 1933.

EMPEROR JONES

Miss Leonard did about all that could be done with the tiny part of an old Negress.

San Francisco News, November 18, 1933.

Myrtle Leonard's impersonation of an old Negro woman supported Tibbett ably.

San Francisco Chronicle, November 18, 1933.

RECITAL

Watch that young woman! She, too, may be a Schumann-Heink. She began with Bach: the fine quality of her contralto voice was manifested. When she came to Ich Grolle Nicht—a man's song, by the way, but that mattered not at all—then the musical mastery of the vocalist was clear and unmistakable. The Nebbie of Respighi was sung with a breadth and a tonal command that delighted connoisseurs, and when Miss Leonard sang Mon Coeur S'Ouvre a ta Voix, it almost seemed as if another Gerville-Reache had come into being. Here is a fine organ and good art. Miss Leonard has a firm grip of tone; she rounds out the phrase in a note that is as pure as those which led up to it; her enunciation is good, and she has the blissful gift of seeming radiantly happy in her work. That is the material of which fine artists are made. Some songs by Francesca Vallejo were enjoyed: there were atmospherically rendered French numbers; in a word it was a thoroughly enjoyable recital.

San Francisco Examiner, October 12, 1933.

The large audience unreservedly placed the stamp of approval upon the young artist. She has the most pleasing contralto voice of all the group of young contraltos before the public today. It is safe to say that she will fill one of the gaps in the ranks which Schumann-Heink and others of that generation have graced. The Leonard voice has quality and tone, and the Leonard personality radiates vitality without which a contralto is dull. Her artistry is certain and finished and her interpretation fraught with feeling.

San Francisco Bulletin, Oct. 12, 1933.

The concert by that remarkable and artistic contralto, Myrtle Leonard, was a highly pleasurable entertainment. In the first place Miss Leonard is a genuine contralto. She drops easily to the lowest notes of the contralto range and sings them without the least suggestion of throatiness, either pianissimo or forte as the interpretation requires. And her tones are pleasant at either extremity of her range. And secondly, Miss Leonard has dramatic ability which she uses to aid her performance but which she does not overdo. Again, there is the matter of enunciation. Miss Leonard sang a beautiful group of modern songs in English and three encores in the same language. Each word was clearly and musically rendered—and after that we were delighted to hear her singing in French, Italian and in German. She has a real command of all those languages but it is especially effective in her German numbers. Wagner is undoubtedly her forte.

Monterey Peninsula Herald.

Miss Leoanrd's voice is a genuine contralto, rich in timbre and quality, true as to pitch and used with a craftsmanship inborn artistic adaptability. In addition to her splendid voice and discriminating interpretation, Miss Leonard enunciates with a conciseness and precision that is rare among vocal artists.

Pacific Coast Music Review.

Photo by C. Brandenburg

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NEW YORK FEBRUARY 3, 1934 No. 2808

A sign that spring can be considered near—
The annual Wagner Cycle's nearly here.

—o—

Admission to Salome should be free, for it is a dead head opera.

—o—

The Philharmonic Orchestra Fund

The announcement that the fate of the New York Philharmonic-Symphony Orchestra stands in the balance, with the future largely to be determined by public response to a campaign for a $500,000 guarantee fund, should awaken instant and effective action on the part of music-lovers. The amount needed to cover the deficit for this and the succeeding two seasons is not an arbitrary one but is based on definite budget figures which the orchestra's directors have submitted. The committee that regretfully decided on an appeal to the public states that there are only two alternatives if the fund is not raised—either the standard of performances must be lowered or the organization must disband. The first course would be lamentable, and the second unthinkable.

Harry Harkness Flagler, president of the Philharmonic-Symphony Society, estimates that the present deficit of the orchestra is about $150,000. The receipts for concerts have fallen off more than $60,000. Every possible economy has been made in orchestra salaries, administration expenses and hall rental, it is stated, and any further reductions would imperil the standards of the concerts. These have become world-renowned under the direction of Maestro Toscanini and his associates—a standard by which other orchestral performances the world over are measured. The New York Philharmonic Orchestra has a long and eminent history. It would be a grievous tragedy if this ensemble should fall from its place of brilliant mastery or pass out of existence because of financial difficulties.

Moreover, as the report of the committee indicates, the service which it gives to the community is a cultural and artistic one out of proportion to the money expended on its upkeep. The directors, according to the announcement issued last week, "believing that the orchestra was a public trust, have carried on with distinguished conductors, eminent soloists and unshortened seasons, and with tickets remaining at prices representing only two-thirds of the actual cost of production of the performances. The time has now come when the society can no longer bear this burden alone; part of the responsibility of continuing the work of the orchestra must be shifted to the general public which benefits by these concerts."

In his address to the members of the sponsoring committee that met at his home in New York to consider the future of the orchestra, Mr. Flagler said: "I am loath to believe that New York will allow an institution which embraces the traditions of the best in music in New York for nearly 100 years to go out of existence."

Remembering the late James Huneker's dictum that "the history of the Philharmonic is the history of music in America," the public would do well to ponder on just what such a loss would mean. Not only the residents of New York City and its environs, but the great multitude that listens to the weekly broadcasts of this orchestra from coast to coast would be deprived of one of its chief artistic experiences. The contributions of music-lovers in every part of the country are as important as those of Manhattanites and their neighbors. And this army of valiant defenders should rally to the appeal of the committee for the necessary funds to be raised between now and next October.

—o—

From Foster to Ives

The seventieth anniversary of Stephen Collins Foster's death, celebrated on January 13 in Pittsburgh, Pa., where his grave is annually the scene of memorials, marks a steady growth in appreciation of this outstanding American song writer. Foster's tragedy was that of pouring out his gifts on a public that little realized the enduring nature of his contributions to song literature. This gentle soul wrote masterpieces for itinerant minstrel shows. Even after he had gained a degree of renown, he was forced by lack of any form of substantial contribution (save for his few and dwindling royalties from a society that accepted his songs without gratitude) to write sorry pot-boilers on brown wrapping paper in a Bowery barroom. Who knows what course Foster's life might have taken if some far-seeing merchant of the seventies had granted him an annual stipend to assure his living? Would we, perhaps, have today more immortal works in the folk vein?

These considerations are brought to mind by an article on the songs of Charles E. Ives, by Aaron Copland in the latest issue of Modern Music. The contemporary composer of New England was fortunate in possessing sturdy traits that enabled him to conduct a substantial business wtih eminent success, and to indulge his considerable creative work in his spare time. And his music is very different in style from that of the earlier composer. But at bottom his problem, in the twentieth century, is the same that faced Stephen Foster in the nineteenth. That America which condemned Foster to become a sort of musical harlequin and write "coon songs" for its trivial pleasures, and that allowed him to end his days in the direst penury at a comparatively early age, also remained entirely unaware of the original talent of Ives until modernist groups in the last decade brought his works to light.

Mr. Copland, in discussing the privately printed collection of 114 songs that this composer issued in 1922, summing up his activity in this field over thirty years, points the following moral: "No artist creates for himself alone. To be cut off from the vitalizing contact of an audience, to compose in a vacuum, as it were, will of necessity profoundly influence the character of a man's work. . . . Weaknesses . . . arise from a lack of that kind of self-criticism which only actual performance and public reaction can bring . . . This drama . . . in a larger sense is that of every American composer of serious pretensions. The problem of the audience—not a passive audience, but an active one . . . which demands and rejects music—which acts as a stimulus and a brake, has never been solved. Not every composer deserves such an audience, of course. But for men of the stature of Ives that audience must be found, or American music will never be born."

—o—

Divided Ranks

Additional light on the situation obtaining among the unemployed musicians of New York City has been shed in recent weeks, as a result of a controversy that has arisen among the union musicians. The facts, if substantiated, cast no flattering light on the manner in which the needs of the many deserving and harassed members of the organization now without jobs have been recognized. The charges made by a delegation of these musicians, according to the New York Times, is that "union officials have abused the stagger system of work and have done nothing to aid the unemployed members and that members have no voice in the administration of $250,000 a year collected in dues and fines."

But in addition to their grievance that only a small proportion of the members of Local 802, the New York City unit of the American Federation of Musicians, have a monopoly on the available jobs in the orchestras and other ensembles of the metropolis, there are allegations of more serious discriminations practised by those in charge of hiring players in the theatres and elsewhere.

A committee recently went to the office of District Attorney William C. Dodge with thirty-five affidavits that the so-called "kick-back" system, by which the musician has to return a large share of his salary weekly, was being enforced in some houses in New York.

When the delegation appeared before James F. Hodgson, district compliance director of the N.R.A. organization in New York, they were referred to Elinore M. Herrick, acting chairman of the Regional Labor Board. Mrs. Herrick, however, announced on January 22 that the controversy between the unemployed musicians and the officials of the A. F. M. and Local 802 was an "internal dispute" and that her board had no jurisdiction in the matter. The committee of musicians issued a statement to the press in which they said that they would carry their grievance to the central organization in Washington, and added: "The footwork of these two government agencies in sidestepping responsibility for coöperation in the reforms necessary to relieve unemployment among musicians provides an unpleasant spectacle to a public which has been asked to have faith in the New Deal."

Further comment on the situation is made in a message from Henry F. Wolff, new administrator of the New York City N.R.A., to the musicians, in which the justice of their contention is recognized. Mr. Wolff said in part:

"When I learned that there were better than 25,000 professional musicians in New York City, I was surprised. But when I learned that out of this 25,000, only between 1,150 and 1,600 were in employment, I was staggered.

"That such a condition could exist within the ranks of any body of workers is appalling. I don't think there is any other craft in the United States or anywhere else on earth, for that matter, which has such an enormously proportionate number of its members out of work. . . .

"With thousands of musicians and their dependents virtually starving, it is the greatest mystery to me that a vigorous campaign of the most determined nature has not been projected before this by your own representatives, to do something for you.

"The National Recovery Act was designed to provide those who live under it with the necessities of life and freedom from the fears of existence. What the law aims to bring about is a coöperative order, with the public interest enforced as against the selfish interest of any group.

"When all is said and done, the success or failure of labor in taking advantage of the Act depends upon recognition of the truth that public opinion will not stand for group selfishness or be patient with petty struggles for group advantage. . . . The happiness of life, the common decencies cannot be imperilled by jungle greeds and rapacities that try to parade as virtue. We were less of a democracy if we failed to recognize the preëminence of humanity, and refused to give force to the truth that man was not made for industry, but industry for man.

"These being the facts, the complaints I have received from unemployed musicians, especially those in criticism of their union officials, will receive my immediate attention, and a letter will go forth within the next twenty-four hours requesting that a committee of unemployed musicians and the officials of your union meet with me in open session at my office."

It will be interesting to see what results come from the conferences in the office of the N.R.A. administrator. If the union officials wish to live up to their public attitude of benevolent paternalism, they now have an excellent opportunity to do so.

—o—

Richard Strauss and Richard Strauss

There are two persons bearing the same famous name, belonging to the same family. One, the grandfather, is the composer of Rosenkavalier, Die Frau ohne Schatten, Arabella—operas whose texts originated with the Jewish writers Hugo Hofmannsthal and Stefan Zweig. This grandfather Richard Strauss is an undisputed Aryan in the realm of Adolf Hitler. But he has a grandson named Richard Strauss, like himself, and this little grandson is, according to Hitlerian law, an undisputed non-Aryan, for his mother, née Grab, is a Viennese Jewess.

Now Grandfather Richard Strauss sends to all his German colleagues an obligatory questionnaire, signed in facsimile by himself as *Reichsführer* (national leader) of the Professional Corporation (*Berufsstand*) of German Composers. In it he asks, as freely adapted from Lohengrin, Act III, not only *Woher kam er der Fahrt?*, but also *Wie sein Nam' und Art?*—in other words: Aryan—Non-Aryan (cross out what does not apply).

Has Musical National Leader Richard Strauss considered that his own grandson might, one day, become a German composer, too?

VARIATIONS

By Leonard Liebling

What a swing from new music to old we are experiencing in New York this season. The change is too quick and too thorough and gives concern to persons who mean well by music.

Public surfeit of the classics is as easy to bring about as distaste for overdosing with the works of the moment.

The middle way is the best—a judicious companioning of both kinds of music. Progress must not be hampered through lack of attention and encouragement where legitimate advances have been made by sincere exponents. At the same time, mere antagonism to what has gone before does not enhance the merit of the present output.

Difficult as it is to regulate public taste usefully, it should be tried nevertheless by those in a position to work toward that end, even though no less a shrewd observer than Swift remarked long ago: "It is the talent of human nature to run from one extreme to another."

* * *

Hardly were the foregoing remarks off the pen before the New York Sun of January 27 came to hand with William J. Henderson's weekly editorial full of meaty musical thought and practical suggestion.

Mr. Henderson takes the present financial plight of the Philharmonic Orchestra as his text and from it deduces a line of especially striking reflections. He deplores the public adulation of "prima donna" conductors and points out that they harm the interest in music for its own sake. He traces back the "starring" of conductors in America to the nineteenth century, when "the names of Seidl and Thomas were capitalized," even though "the bidding for stars of the baton had not begun." Mr. Henderson recalls that in the earlier days, the Philharmonic conductor received only $6,000 for his whole season of work, and the players earned about $200 each for the same period, as the organization was cooperative and its members divided the modest profits share and share alike.

Since then the public has taken to excited regard of conductors rather than sober contemplation of great music, says Mr. Henderson in effect, and he adds "The concert-going public has been badly trained. It has lost its appetite for the homelier delights. It must be fed each day on stimulative food. Its mental processes are too much concerned with conductors and their readings."

He says, too, that with the failure of much of the new music there is undue repetition of a limited number of symphonic masterpieces. "Is there not some other old and forgotten music that could be brought from the shelves unto our edification? We used to hear a wider variety of music than we do now, when the public centers its mind upon conductors, who vie with one another in their interpretations of the four symphonies of Brahms and the major scores of Beethoven. Without doubt we have outgrown some of the early works, but are there not others which would bear at least one repetition?"

Mr. Henderson advises the exhumation of material like Chadwick's Melpomene or Tam O'Shanter overtures: Saint-Saëns' Phaeton or Rouet d'Omphale; MacDowell's Launcelot and Elaine, etc. He would rather hear those friends of the old days, he remarks than the "pretentious preachments of Shostakovitch and Markevitch," and "the tawdry overtures of Rossini." The Saint-Saëns works are "not masterpieces, but maybe as worthy as the Semiramide Overture."

It reads partly as though Mr. Henderson had lapsed into understandable sentiment with his list of recommendations. Let such works be brought forth and immediately a loud group arises and demands to know why the dead bones of the minor prophets should be exposed, when the living "great" call for devoted attention.

The other day Toscanini produced the C minor Symphony by Saint-Saëns, and promptly the critic of the Herald Tribune wrote: "With all its being orchestrated to the hilt with augmented brasses, organ and piano, it remains a prosy, protracted amalgam of bombast and 'meditation religeuse' of the most trite kind. Not even its superb presentation by Toscanini could lessen its tediousness." From the Times reviewer came this opinion: "How can the performance of the vapid Saint-Saëns symphony be justified? True, it is infrequently heard. But it has nothing meaningful or diverting to offer: it is only an elaborate emulation of good music. It deserves neglect. And surely at a time like this, when the orchestra and interested citizens are seeking a guarantee fund for future years, it would be more politic to present symphonic masterpieces that have perennial attractiveness, that are, in a word, surefire. The Beethoven cycle need not be duplicated; there is great music by other composers."

In fact, the only paper which praised the symphony was the World-Telegram. Strangest thing of all, Mr. Henderson himself wrote in the Sun that "its brilliance is largely meretricious, its thematic invention but imperceptibly removed from banality."

* * *

When Mr. Henderson speaks of the public as being badly trained, a tremor of guilt should assail him and the rest of us professional musical critics. For fifty years or so, the New York dailies have been engaging well knowledged and discerning writers to inform the public on tonal topics. Has that half century of effort been in vain? And if so, is it the fault of the public or of the critics? If the listeners are badly trained, who trained them?

I am afraid that the critics are largely to blame for some of the present "star" exploitations. Often they themselves came under the spell of dominating or fascinating musical personalities and portrayed them to the public in glowing terms, some of the critical writings being nothing less than rhapsodies if not downright glorifications. The files of the daily newspapers are full of such promulgations and paeans. Of course, the news columns were only too glad to receive such hints and help and they completed the fatal work with their avalanche of photographs, interviews, and "human interest stories." The "star" conductors should not be blamed for taking advantage of the situation. Very properly, they learned the great American lesson of boosting, and correspondingly boosted their own salaries. Now that the collapse of the system seems imminent, it might be just to fix the blame where it belongs. Part of it undoubtedly should be laid at the door of the critical guild. I, for one, admit my own reprehensible contribution, but I promise to reform radically in the future—if I can.

* * *

New York seems to have at least one musical crisis each season. Last year it was the Metropolitan Opera crisis; now it is the Philharmonic Orchestra crisis.

* * *

Ames, Ia.

Dear Variations:

Kind of a large order, isn't it, picking the most beautiful melodies from all music? How can any two people agree? Music, like all art, is purely personal and intimate. What might please one taste might be anathema to another. For instance: The so-called Bach Air for the G string. I do not think that is a melody at all. I've played it as a wonderful piece of music for many years. But I never have thought of it as a melody. And it took several years of playing before I could say that I even liked it. But I thought I had to play it because so many people raved about it. And, the celebrated Träumerei of Schumann I never have liked—played it and played it until I am sick of the sound of it, and never could endure it.

But, for melody, what's the matter with the one in the slow movement of the Tschaikowsky fifth symphony; the exulting melody in the Franck symphony, first movement; and the wonderful melody in the slow movement of the same. How about the melody in the second movement of the Tschaikowsky sixth symphony; the grand melody in the second part of Gershwin's Rhapsody in Blue? And to take an odd one, the melody in the meno mosso of the scherzo of the Brahms piano sonata, Op. 1? And the famous melody in the Largo of the New World Symphony of Dvorak can be matched by another and better one in the Largo of his sonatina, Op. 100. The only melody of two centuries ago for which I give a whoop is the celebrated Largo from Handel's Xerxes.

But what's the use? I believe I could catalogue not less than 100 beautiful melodies that would receive the approval of the *cognoscenti* and there would be only one hymn among them—the one taken from the ninth symphony of Beethoven. That's a great tune even if it is mostly in quarter notes.

Very truly yours,

OSCAR HATCH HAWLEY,
Associate Professor of Music, Iowa State College.

* * *

From the New York Evening Sun: "Cuts in the Wagner operas are urged, suggesting the tabloid or six-hour Parsifal."

* * *

The real financial scandal in France is how little money the French spend for concerts and pay to their music teachers and orchestral players.

* * *

A new opera, music by Virgil Thomson, libretto by Gertrude Stein, will be premiered at Hartford, Conn., on February 8. The press representative of the enterprise (or of the two creators) sends to the Musical Courier the following clear and tactful information:

Four Saints in Three Acts is a distinct departure in structure, writing and production. The libretto is in Gertrude Stein's inimitable style, called "ridiculous and unintelligible" by the uninitiate, but known to millions throughout the world. While the words are to a large extent without meaning, they are always rhythmic and well adapted to singing. Thomson points out that although the title of the opera is Four Saints in Three Acts, it contains no less than thirty saints and is in four acts. But this is of little artistic consequence.

* * *

E. M. offers this poetical outburst—Mr. W. J. Henderson please note—

"O. K. is Tommasini
When led by Toscanini.

Beethoven, too, is far from bad
Directed by the Italian lad."

* * *

Lauritz Melchior advocates the cutting of Wagner operas to suit the taste of today, and gives intelligent reasons for his view, to wit:

Wagner is too long for the average operagoer. A four-hour opera is all right for the Metropolitan's matinée cycle of Wagner and for the performances at Bayreuth, where the audiences are made up largely of those who know and love Wagner.

But those who know the great music-dramas slightly cannot profit by so large a dose. Shortening them will heighten their dramatic values. Skilled musicians can cut the music without injuring its inherent greatness. I have no patience with those esthetes who shout "Let us not touch a single note," and consider the scores sacred. Better to have them skillfully cut than to have the public ignore them entirely.

A four or five hour opera is a strain on singer and listener. In Siegfried, for instance, my own rôle is two and a quarter hours long and includes more than 6,000 words.

Mirabile dictu—an opera singer who would like less of the stage for himself. Mr. Melchior is a rare bird.

* * *

Buffalo, N. Y.

Dear Variations:

Noticing several times in your column interesting bits taken from advertisements I have one which I think your many readers will be interested in, for it recalls the one about Bori opening the season as "Peter Ibbetson."

This is the example, published in a bulletin received here: "In rapid succession Bonelli was featured as Rigoletto, Barber of Seville, Pagliacci, Aida, Boheme, Love of Three Kings, Lucia di Lammermoor, Faust, etc., each time intrenching himself more firmly in the hearts of America's most critical opera public."

I hope this will be of use and interest.

Very sincerely,

WILLIAM J. NEILL, JR.

* * *

This might give some modernistic composer, preferably Hindemith, an idea for a short symphonic work on ballet. It is from the New York Times of January 21:

The two policemen told the judge they arrested Herbert Hayes of Oklahoma City, 25, for kicking a woman on the public thoroughfare, the Associated Press reports. Hayes admitted the charge. "It was my wife, judge," he explained, "and she didn't mind." "Well," observed the court, "I mind. Ten days."

* * *

I do not quite know how to feel about the attached letter but I am inclined to take it as a personal compliment. Regarding the musicians, if any of them would like to assassinate or sue the correspondent, I shall be glad to furnish his address:

Cleveland, O.

Dear Editor.

I am glad to know that the Musical Courier is in good shape. I have been reading it, man and boy, for thirty years. Editorially there are elements in it that would make a conventional publisher scream, yet knowing musicians as I do and their barnyard fowl vanities, why, its editors are doing a good job.

DAVID GIBSON.

* * *

"The cycle is used by the majority of Belgians," says the Boston Herald, "and supplants walking to a large extent." Well, New York does some sitting, too, as for instance, at the Beethoven and Wagner cycles.

* * *

Brooklyn, N. Y.
January 21, 1934

Dear Variations:

Have you heard the latest aria from the finale of Die Walküre? It is called, "Smoke Gets In Your Eyes."

Yours truly,

BERNICE S. COOPER.

* * *

Some old-time philosopher remarked: "The applause of a single human being is of great consequence." Maybe that started the claque.

* * *

Rumors have it that Shakespearean plays will soon be heard over the radio, and some of us are expecting to hear that Juliet used Loveskin Cold Cream, and Hamlet smoked Luckyfield cigarettes.

I have a sister-in-law living in Seattle, Wash., who is a music hound. Just to let you know how completely she gets immersed when she soaks herself in the tonal waves, indulgently allow me, I pray ye good people, to quote from her latest epistle. "New Year's night about nine o'clock an apartment house half a block above me had quite a fire. The whole neighborhood turned out. It burned out one apartment completely and I am told it looked as if the whole building was going. I was listening to Richard Crooks on the radio and did not know anything about it."

* * *

January 21 is an illustrious day. I bet it sticks up its nose at all the other days of the month. For it's the birthday of Josef Hofmann and Mischa Elman. On that joyous date half the hoi-polloi of musical Manhattan shuttled back and forth from Chotzinoff's house to Elman's establishment to imbibe freely with Joe and Mischa.

* * *

Martinelli isn't afraid of the jinx of the opera, my pets, for he sang an aria from La Juive at the Sunday night Met. concert last week. Every tenor has been scared to sing anything from this opera on the stage of our golden auditorium since Caruso's tragic death in 1920 and Martinelli caught typhoid after his performance of the rôle four years later. Perhaps the jinx only attacks when the entire opera is sung, or in proportion to the length of the excerpt. In this case Martinelli may only be affected by a cold-sore. Here's luck, Marty.

* * *

I nearly lost my store teeth with excitement at the last Sunday dinner of The Pleiades. Handsomely costumed in a slightly soiled white shirt as the emergency waiter who passed the soup, I saw these regal people shout, scream with glee, and even jump up on their chairs when Elsa Alsen, magnificently supported by Arthur Rosenstein at the keys, sang the Liebestod and the Walküre Cry there. Lordy, lordy, how that woman did sing. If you don't believe it was the great musical sensation of the year, ask Ganna Walska or José Iturbi who heard her.

Emanuel List got everybody stirred up, too. That guy can enter any tonal subcellar ever built and still dig deeper.

The occasion of all this row was the dinner at which L.L. was toastmaster. His guests, his talent, his wit have not yet departed from the gold standard. Bottoms up, Leonard.

* * *

Do you remember my comment last fall about Peter Arno, the illustrator, and Sam Jaffe, the actor, who live above and below the Horace Johnsons on East Fifty-fourth Street? I told you then that this musically harried couple hoped Arno and Jaffe would get jobs far away from New York so that their respective daily eight-hour jazz and classical concerts would cease.

Their prayers were promptly answered, for the Johnsons have been living in quiet bliss for several weeks while both Arno and Jaffe were in Hollywood. Yesterday Horace appeared at the office in a nasty mood and whispers circulated that Sam Jaffe had returned home from making a picture with Marlene Dietrich. The music has started again. All that is now needed to make them a hot tonal sandwich is to have Peter Arno come back and get rhythmic. At the moment Horace and Helen are a musical *canape*.

* * *

I suppose all you guys will say, if I print a letter which greeted my sore eyes this morning, that I wrote it myself, and it never went through the mails at all. However, I have the envelope postmarked Camden, N. J., 10:30 p.m. and I'll show it to anybody till it wears out. Cast your illustrious orbs on it and remark the fact that "Fun-ician" is more gimlet-eyed than I am.

Dear Snooper:

I noticed with interest your question in the January 20 edition of the Musical Courier: "Was the head of John the Baptist a lemon, an orange or a grapefruit?" As the result of your inquiry I very carefully investigated from the amphitheatre of the Academy of Music (Philadelphia) and discovered that it was a lime—or was it a hickory nut?

You'll have to Salo—me.

JUST ANOTHER FUN-ICIAN.

* * *

"Eyetalians" filled one of the boxes at a recent Toscanini concert. I seen 'em and counted the faces of Palco Toscanini, Carla Toscanini, Sig. and Sigra. Serrati, Gatti-Casazza (in person), Berta Gerster-Gardini, Verna Carega and Sigra. Pasquale Amato. All the conversation I heard was limited in my understanding to the words *basta, domani, ieri, e verro* and *cativo*.

* * *

Speaking of Toscanini and Gatti, why in the devil don't those two chaps get together and have Arturo conduct opera at the Met. next season for Giulio? I'll bet if they charged ten dollars a seat and gave ten performances conducted by *il Maestro*, they'd make up the deficit. Now that I think it over, maybe that *is* in the two great minds, and that's why their heads *are* together.

* * *

What's this I hear? Toscanini is going to conduct a special orchestra of eminent instrumentalists for the Beethoven Association in April. I suppose Elman, Heifetz, Zimbalist, Menuhin, Szigeti, Spalding, Kreisler, Stassevitch, Persinger, Seidel, Corigliano, Betti, Kraeuter, Kroll, Milstein, Piastro, Rabinof, Rosen, San Malo, Thibaud, Weisbord and Brown will all play first fiddles. But who'll consent to play second?

* * *

I don't believe in quoting as a rule, for I hate to think anyone has a more brilliant humorous gift than I have. However, the following extract from an interview with Raymond Knight, radio wise-cracker, written by himself in the New York Herald Tribune Magazine of January 28 amused me so much I feel you should have the privilege of chuckling too.

"But there must be one person at the Metropolitan who is your especial delight," I insisted.

"Well, I think Lily Pons is a honey!"

"May I quote you on that?"

"*Certainement, M'sieur*, or you may quote Dumas Fils, son of the Dumas Père. Dumas Fils put it this way: 'Honey soit qui mal y Pons.'"

* * *

Hurrah! The women have won. William Thorner has shaved off his goatee.

"Wake up, Aida. Here's our cue to jump Siegfried's funeral pyre."

I SEE THAT

On January 5 Guiomar Novaes appeared in recital on the Peabody Conservatory of Music Course in Baltimore, Md., a reëngagement from last season. On January 17 Mme. Novaes played for the Schola Cantorum at the New York home of Mrs. John Henry Hammond.

* * *

Grete Stueckgold, who made her début Chicago appearance this season as soloist with the Chicago Symphony Orchestra on December 14 and 15, returned to the Windy City on January 16 for a benefit concert appearance at Orchestra Hall under the local management of Grace Denton.

* * *

As a result of his appearance earlier in the season as soloist with the St. Louis (Mo.) Symphony Orchestra, Paul Althouse will return there for a recital program on March 13. This performance by the Metropolitan tenor will be on the Civic Concert Course.

* * *

Belle Fisch Silverman has been appointed by Mayor Ellenstein of Newark, N. J., to the post of chairman of the concerts and opera committee for 1934 in Newark's Eight Point Plan.

* * *

The Vanderoef brothers, tenors, pupils of Mme. Donchian, gave a recital at Greeley High School, Chappaqua, N. Y., on January 12. Grace Guthrie, pianist, and Lyle Moore, accompanist, were associated in the concert.

* * *

The Five Arts Club (Stephanie Gloeckner, president) met at the studio of Daniel Frohman, New York, January 15. Participants in the program included Mr. Frohman, Mabel Taliaferro, Iva Micolini, Agnes Knox, Toni Meli and Vincent Mattina. Mrs. William Neidlinger and Gertrude Hart were the accompanists.

* * *

The Hart House String Quartet of Toronto, Can., gave a program on the Community Concert Course in Flint, Mich., on January 16.

* * *

Mendelssohn's oratorio, St. Paul, was sung under the direction of Dr. Clarence Dickinson at the Brick Presbyterian church, New York, on January 28. The soloists were Corleen Wells, Rose Bryant, Charles Stratton and Theodore Webb.

* * *

Marcel Grandjany, French harpist and teacher, was among those aboard the SS. Lafayette which landed in New York on January 25.

* * *

Mayor Fiorello LaGuardia and Mrs. LaGuardia attended the January 16 performance of Bach's Christmas Oratorio by the Washington Heights Oratorio Society (Hugh Porter, conductor).

* * *

Frida Leider, soprano of the Metropolitan Opera, arrived in New York from Europe on January 25.

* * *

Grace Wood Jess, actress-singer of folk songs, gave a costume recital on December 13 before the Springfield Woman's Club.

* * *

Helen Riddell Holcomb, soprano, member of the voice faculty at the College of Fine Arts, Syracuse (N. Y.) University, recently was heard in recital in the auditorium of the John Crouse College of the university.

* * *

Alfred Boyce has been appointed conductor of the Apollo Club of Brooklyn, N. Y., succeeding the late William Armour Thayer. Mr. Boyce was a member of the club from 1916 to 1924, serving as accompanist under Dr. John Hyatt Brewer.

* * *

Albert Spalding, violinist, signed a recording contract and Eugene Ormandy and the Minneapolis (Minn.) Symphony Orchestra are to make records in Minneapolis.

* * *

Lewis Emery, baritone, who had to cancel his New York recital last year because of illness, is to be heard at Town Hall, New York, on February 24, assisted by Stuart Ross at the piano.

* * *

Mrs. Guy Bush of Los Angeles has presented lecture-recitals and programs of her own compositions before the Garden Court, the Hollywood Community Sing (assisted by Grace Coffman Brewer), and the Republican Study Club. February appearances for Mrs. Bush include engagements by the Wilshire Art and Travel Club and the Schubert Club.

* * *

Alice Swanson, Dorothy Johnson and Helen Wills are heard back-stage in the production, Come of Age, by Clemence Dane and Richard Addinsell, at the Maxine Elliott Theatre, New York. They sing soli and ensemble music, accompanying the scenes of the play. All three are pupils of Mrs. John Dennis Mehan.

* * *

Lillian Hawley-Gearhart and Livingston Gearhart, her son, appeared in a two-piano recital in Buffalo, N. Y., on January 21.

From Our Readers

Likes Matrimonial News

Columbus, O.

To the Musical Courier:

I am a regular reader of the Musical Courier which I buy at newsstands and music houses, as I travel to earn my living.

The foreign correspondence and other articles are certainly fine, and I particularly enjoy Variations and Simon Snooper. I like musical gossip very much, too, and would love to know who is going to be married during the month of February, but suppose it will soon be announced.

With best wishes for a long life for our beloved Musical Courier, and many thanks for the high standard you maintain, I am

Yours sincerely,

JEROME JUKES.

On Wings of Praise

Chicago.

To the Musical Courier:

I am watching the Musical Courier like a hawk, and I sincerely rejoice in its constantly deepening ethical and artistic value.

ALBERT NOELTE.

OBITUARY

Rebekah Crawford

Rebekah Crawford, who taught at the Crawford private school in Brooklyn, N. Y., from 1869 until 1910, when the school was dissolved, died on January 24 at her New York home. Miss Crawford did important work in the music department during her pedagogic career. Over 3,000 teachers throughout the country use the book which contains Miss Crawford's talks on music and the biographical poems written by her. During the World War Miss Crawford was active in work for the Italian wounded, and for this she was decorated twice, receiving a gold medal from the Italian Red Cross and the distinguished service medal of the Order of the Crown of Italy.

Leopold de Mare

CHICAGO.—Leopold de Mare, who joined the Chicago Symphony Orchestra in 1893 and retired on a pension in 1922, died at his home here on January 24. Mr. de Mare was seventy-one years old. He was born in Holland and previous to his Chicago connection played with several orchestras in Berlin. He had been a member in recent years of the WGN Symphony Orchestra on the radio and been heard with the Chicago Civic Opera Orchestra. C.

Olga Rohe Kranich

WINTER PARK, FLA.—Olga Rohe Kranich, widow of Frederick Kranich, former president of Kranich & Bach, piano manufacturers of New York, died here on January 25. Mrs. Kranich's residence was in Hohokus, N. J. She is survived by a daughter, two sons, a brother and sister. R. P.

Edmund J. Myer

LOS ANGELES.—Edmund J. Myer, a musician, writer and lecturer of national reputation, died at his home here on January 25 at the age of eighty-eight. Mr. Myer had maintained a vocal studio at Carnegie Hall, New York, for forty-five years. He wrote several books on voice. He is survived by a son and daughter. R. P.

Clara A. Winslow

BINGHAMTON, N. Y.—Mrs. Clara A. Winslow, sixty-seven years old, died recently at her home here. She was the mother of Pauline Winslow, musician and composer of New York City, and Mrs. Leland H. Carmen of this city. I. S.

Zelie Van Horn Rolker

Zelie Van Horn Rolker, singer, died at her home in New York on January 28. She was forty-five years old.

Eugene Goossens, First, Second and Third, All Musicians of Eminence

Conductor of Cincinnati Orchestra Talks About His Father and Grandfather

Eugene Goossens, conductor of the Cincinnati (O.) Symphony Orchestra, is the third in direct line to bear that name, his father and grandfather being the first and second. Both Eugene I and Eugene II also were musicians of attainment.

Last summer when Mr. Goossens (he of the Cincinnati Orchestra) was spending a holiday in England, he took some pictures of his father.

"The photographs were snapped," Mr. Goossens said, "when father and I were together at my country house in Devonshire.

EUGENE GOOSSENS, SR.,
whose son and namesake is conductor of the Cincinnati (O.) Symphony Orchestra.

One of our favorite pastimes was trying to identify the different ocean liners sailing 'down Channel' towards Plymouth, which accounts for the binoculars. These are the first pictures of my father ever published in this country.

"A few words concerning my father might be of interest to your readers, for though long a familiar figure in British musical circles, he is a comparative stranger to the American scene.

"Born in Bordeaux in 1867, he received his musical education at the Brussels Conservatoire and was a pupil of Gevaert for composition and Cornelis for violin. It was at the same Brussels Conservatoire that his

IN DEVONSHIRE, ENGLAND.
A recent picture of Eugene Goossens, Sr., taken by his son.

father, Eugene Goossens the first, my grandfather, had studied composition under Fetis and violin under Meerts; later coming to England with his family in 1822 to join the Carl Rosa Company as its principal conductor, in which company he remained for ten years." Mr. Goossens referred to a passage in Grove's biography of his grandfather which speaks of his being chief conductor of the Carl Rosa forces when "that troupe was at the height of its artistic fame and prosperity. He fully maintained the excellence of ensemble reached by its founder, notably in the first English performance of Tannhäuser which he directed at Liverpool." This was in 1882. Ten years later he was also to direct a command performance of the Daughter of the Regiment before Queen Victoria at Balmoral Castle.

"But to return to Goossens II," went on the next in the dynasty, "he worked under his father for some years in the Carl Rosa organization as violinist, repetiteur and assistant conductor, after which he completed his studies in harmony and composition at the Royal Academy of Music in London. During 1893 and 1894 he played in the orchestra at the Royal Opera, Covent Garden, and subsequently travelled successively with the Burns-Crotty, the Arthur Rousbey and the Moody-Manners Opera Companies (all well known in their day) as principal conductor. From 1899 he was the principal conductor of the Carl Rosa Company for a period of sixteen years and later was associated with Sir Thomas Beecham in 1917, and the British National Opera Company in 1926. He is now settled in London where he enjoys a reputation as voice producer and operatic coach."

Eugene III, conductor of the Cincinnati Orchestra, having been one of the conductors of the Beecham and the British National Opera Companies during the years 1915 to 1924 inclusive, spent some time in professional association with his father before coming to America to take charge of the Rochester Philharmonic Orchestra. Other members of the Goossens family, at present living in London, are Léon, the eminent oboe player (known to many through his records); Marie, harpist of the London Philharmonic Orchestra, and Sidonie, harpist of the British Broadcasting Orchestra. Annie Goossens (née Cook), mother of this gifted family, was herself at one time a prominent singer in the Carl Rosa Opera Company.

M. L. S.

Levenson Work Heard

Boris Levenson's Autumn was sung by the Russian Symphonic Choir over Station WEAF on January 21. His Elegie Russe, for violin, and a Palestinian Cradle Song, for *a cappella* chorus are to be published.

Foreign News in Brief

Strauss' Latest Opera

VIENNA.—Die schweigsame Frau (The Silent Woman) is the title of Richard Strauss' next opera. The libretto is by Stefan Zweig, being based on a German version of Ben Jonson's play, The Silent Woman. A piquant situation may arise over the production of the work in Germany, since Zweig is a Jew and Strauss is president of the "all-Aryan" Chamber of Music of the Reich. R.

Barbirolli Honored by Hallé Orchestra

LONDON.—John Barbirolli has been invited, in the absence of Sir Edward Elgar on account of illness, to conduct the Elgar concert with the Hallé Orchestra. Mr. Barbirolli recently conducted the Elgar Introduction and Allegro with such success that he was unanimously chosen as the logical deputy for Elgar.

The program will include the Enigma Variations and the violin concerto with Albert Sammons. Sir Edward Elgar has now been removed to his home in Worcestershire, where he is recovering from a long and dangerous illness. M. M.

Hubermann Heads Vienna Master Class

VIENNA.—Bronislaw Hubermann has consented to conduct a master class in the Vienna State Academy of Music. He will teach a class of twelve students at the most, beginning with the second semester in February. The activity of Florizel von Reuter's master class will go on independently of Hubermann's. A. R.

Fascist Government Grants Subsidy to Rome Opera

ROME.—The Fascist Government has assigned 5,400,000 lire ($450,000) to guarantee the current season of opera at the Italian Royal Opera. The government has to make up this deficit each year, as with all the other major opera companies of Italy.

R. P.

Josef Suk Sixty

PRAGUE.—Josef Suk, one of the leading Czechoslovak composers, celebrated his sixtieth birthday. He is at the height of his career, appreciated not only in his country but abroad, and enjoys vigorous health.

A. R.

Garbousova Plays for Ex-Monarch

PARIS.—At a reception given by Mrs. William Gordon in honor of ex-Queen Amelia of Portugal, Raya Garbousova, Russian cellist, gave a short recital. M. M.

Musicales

Mrs. H. H. A. Beach Honored by A. W. A.

The American Woman's Association, New York (Caroline B. Parker, chairman of the music committee) honored Mrs. H. H. A. Beach, composer-pianist, in a concert on January 24. The ballroom was crowded, and a program of music was presented by Mrs. Beach; Ruth Shaffner, soprano; Eugenie Limberg, violinist; George Rasely, tenor, and Virginia Duffey, accompanist.

Playing with accustomed fire and fervor, allied with delicacy of touch, Mrs. Beach offered pieces by Howe, Brahms, Respighi, MacDowell and her own charming Tyrolean Waltz-fantasia. Songs and duets of her composition provided opportunity for successful coöperation of the other artists. Miss Shaffner sang with warmth and effect, pure tone and finesse. Mr. Raseley displayed a fine voice and expressive taste. Miss Limberg is a violinist of excellent technical equipment and poetic temperament. Miss Duffey was a sympathetic accompanist. Hearty applause rewarded all the participants. F. W. R.

* * *

Shaffner and Eugenie Limberg Appear for Canadian Club

The winter's first concert of the Canadian Club, held in the Waldorf-Astoria, New York, presented Ruth Shaffner, soprano, and Eugenie Limberg, violinist. Miss Shaffner is familiar to this audience, having sung for them in previous seasons, but it was the introduction of Miss Limberg, a young artist student of Louis Persinger. She is a performer of technical brilliance and poetic insight. The singer, possessor of a voice of luscious quality, displayed her gifts in a variety of numbers, ranging from an excerpt from Aida to Annie Laurie, sung as an encore at the end of the program. For her last group Miss Limberg supplied obbligato, voice and violin blending exquisitely. A large audience heard the musicale, among those in attendance being the composers Mrs. H. H. A. Beach, Jessie Moore Wise and Gena Branscombe, all of whom were represented on the program and were called on to respond to applause for their songs. D.

* * *

National Opera Club Musicale

Madelena Paltengi, costumed in attractive Spanish style, was the only vocal soloist on the January 25 program of the National Opera Club in the Peacock Room of the Waldorf-Astoria, New York. She made a special hit with Clavelitos, sung in dashing, expressive style. Peter Donald, Scotch bagpipe-player and humorist, and Charles D. Isaacson appeared on the program, which was followed by a reception by President von Klenner and other officers. F. W. R.

* * *

Perolé Quartet at Mannes School

The Perolé String Quartet (Joseph Coleman, Max Hollander, Lillian Fuchs and Julian Kahn) was heard at the David Mannes Music School on January 21, in the third of the current chamber music concert series there. The program held Boccherini's A major quartet, op. 33, No. 6, and the César Franck quartet in D. A large and enthusiastic audience attended. The fourth of these programs will be given by the Stradivarius Quartet on February 18. E. K.

Edna Weese and Antonio Lora at Studio Club

A concert of modern music was given at the Studio Club, New York, on January 23 by Edna Weese, soprano, and Antonio Lora, composer-pianist. Among Miss Weese's numbers were The Flight by Janet Grace and Mr. Lora's A Sea Bird, both dedicated to the soprano. Other composers represented were Debussy, Fourdrain, Castelnuovo-Tedesco, Respighi, Strauss, Giorni and Charles Haubiel. Miss Weese has a pleasing voice, well used and expressive, and the audience accorded her warm applause.

Mr. Lora, besides supplying excellent support for the vocalist, was heard in a Debussy group. His musicianship and interpretative powers include the sensitive feeling demanded for this music, and his effective projections won him enthusiastic approval.

K.

Ormandy Leads Concert Of Viennese Music

Local Organization Presents Operatic Scenes—Szigeti Fêted in Recital

MINNEAPOLIS, Minn.—The net result of a Strauss program (Johann, father and son, and Joseph) by Eugene Ormandy and the Minneapolis Symphony Orchestra is exhilaration. Such a program was given on January 14 in Northrop Auditorium. The audience was much larger than usual and more spontaneous. An Afternoon in Old Vienna, as the concert was named, meant rhythm, melody and harmony which the tyro could enjoy. He did, and made it known. Both Ormandy and his men were in top form; waltz, polka, mazurka and march were presented with irresistible appeal.

The Twin City Civic Opera Company made its second appearance of the season on January 14, 15 and 16 in West High School. A single act from three operas, Don Giovanni, Martha and The Masked Ball, added but little to the reputation of the organization, but did show an array of local singers of considerable talent. If the fundamental purpose is opera in English, then greater care should be taken in this regard as many of the singers could not be understood. The orchestra was too small; however, Thure W. Frederickson, the conductor, achieved excellent results with his limited resources.

The Don Giovanni cast included Mrs. Harry G. Kuechle as Donna Anna; Rowena Williams as Donna Elvira; Corinne Frank Bowen as Zerlina; Edward Spielman as Don Giovanni; James Allan as Leporello; Noble Jones as Don Ottavio, and Gordon Martin as Masetto. Rae Galbraith as the *première danseuse* in the ballroom scene achieved unusual success.

The second act of Martha more nearly fitted the vocal and dramatic capacity of its principals, Evalyn Kees as Martha, Elsa Bradley as Nancy, Reuben Holmquist as Lionel, and George Lawrence as Plunkett. Gertrude Lutzi was to have sung Martha but illness intervened.

The scene in Ulrica's hut from Act I of The Masked Ball furnished the most dramatic and spectacular offering of the evening. Adair McRae Roberts dominated this scene through the force of her excellent singing, clear diction and histrionic ability; her portrayal was the outstanding achievement of the evening. The other singers were Agnes Teasdale as Amelia; Gudrun Ness as Edgar; Ebba Nelson as a page; William Lee as Riccardo; Peter Tkach as Samuel; Donald Olson as Tommasso; George Lawrence as Silvano, and Charles Wilbur as Renato. Credit must be given to the general production manager, Beatrice L. Thurston, for the truly professional coordination of the many elements involved in staging these three diverse acts.

The third concert of the Schubert Club of St. Paul was given on January 17 in the People's Church Auditorium by Joseph Szigeti, violinist, with Nikita de Magaloff at the piano. The program consisted of sonata in G major by Tartini; sonata for violin alone in G minor by Bach; sonata in A major by Beethoven, and a group of shorter numbers by Bloch, Paganini and Saint-Saëns. The solid musical values of the three sonatas were advanced with the emphasis upon brilliance, although Szigeti possesses a soft tone of broad loveliness. The Caprice in B minor by Paganini, arranged by the artist and played at this concert for the first time, paraded his *bravura* capabilities to the limit. The audience warmly applauded Szigeti's superb playing, and appreciated equally the playing of Mr. de Magaloff.

HERBERT CONCERT BY ORCHESTRA

And more than a thousand were turned away. This was the story of the Victor Herbert program of the Minneapolis Symphony Orchestra on January 21. The assisting artists, both Minneapolis singers, Gertrude Lutzi, soprano, and Edmund Cronun, tenor, were given ovations for the several songs sung. The orchestra under the guidance of Mr. Ormandy again achieved virtuoso results with the familiar orchestral works of Herbert. The huge audience convinced the management there is a demand for this type of popular concert, it being the third time this program was offered.

The Minneapolis Symphony Orchestra started upon its annual mid-winter tour on January 25. The following cities are booked for appearances: Indianapolis, Ind., Memphis, Tenn., New Orleans, La., Birmingham, Ala., Atlanta, Ga., Jacksonville and Gainesville, Fla., Asheville and Greensboro, N. C., Pittsburgh, Pa., Wheeling, W. Va., Columbus and Toledo, O. E. G. K.

René Le Roy Visits the White House

René Le Roy, French flutist, at present on tour in this country, recently appeared in Baltimore, Md., and Washington, D. C. Mr. Le Roy had the honor of being a guest at the White House during his visit to the capital. He has known the President and Mrs. Roosevelt since the President was Governor of New York.

Music Notes From Coast to Coast

ANN ARBOR, MICH.—The sixth concert in the Choral Union series was given by Sergei Rachmaninoff, pianist and composer. This distinguished artist had been heard several times before in Ann Arbor, so his welcome on this occasion was a hearty one.

The sonata in B flat minor of Chopin was played in memory of Albert Lockwood, who from 1900 up to his death, November 9, 1933, was head of the piano department at the University School of Music. It was an appropriate selection and the performance was very moving.

It is always a great pleasure to hear Rachmaninoff play his own compositions; therefore he did not disappoint his listeners when he appeared after the intermission offering his Three Etudes Tableaux. The concert proper came to a close with three compositions by Liszt—Sonnetto del Petrarca, Valse Impromptu and the No. 11 Rhapsodie, all works not frequently heard at piano recitals, yet ones which this audience was delighted to hear.

The next artist who appeared on this course will be Lily Pons, soprano, January 29. The University Symphony Orchestra gave a concert in the Hill Auditorium on January 28. Plans for the May Festival are well under way at this writing.

A. McL. T.

BINGHAMTON, N. Y.—An enjoyable musical program at the Monday Afternoon Club was offered by an opera trio consisting of Marian Kalayjian, concert pianist, Josephine Antoine, soprano, and Kurtis Brownell, tenor. All are young artists with a promising future. The program followed the development of opera, with a brief description of each number given by Miss Kalayjian.

The Harmony Club, which is studying American music this winter, had as a topic at its last meeting Early Nineteenth Century Concert Life and Its Music.

Harry Turner, violinist, and Carol Lyne Turner, soprano, graduates of the Damrosch Institute of Music, New York City, entertained the Kiwanis Club at a recent meeting.

Binghamton will have a short season of grand opera, presented by the New York Grand Opera Company. This organization is directed by Enzo Dell'Orefice and has seventy members. It is being sponsored by the Amertalina Benevolence society. I. S.

BIRMINGHAM, ALA.—Fritz Kreisler charmed a large audience at Phillips Auditorium when he appeared in concert here under the auspices of the Birmingham Music Club. The artist was generous with encores, playing many favorites that were requested. Carl Lamson was his accompanist.

The Birmingham Music Club presented Olive Cheek Humphrey, soprano, and Paul Newell, young composer-pianist, at a morning musicale, assisted by a woodwind quartet (Angelo Silva, flute; Charles Piske, clarinet; Albert Weinberg, horn, and P. F. Bria, bassoon) in the ballroom of the Thomas Jefferson Hotel. Mrs. Humphrey's beautiful voice was heard to advantage in Ritorna Vincitor from Aida. She also proved her versatility in classic and modern songs. The last group consisted entirely of songs by Mr. Newell, with the composer at the piano. These were admirably performed by both singer and accompanist. The quartet was heard in compositions by Mozart, Schumann and Boccherini.

The Birmingham Music Teachers' Association held its regular monthly meeting at Forbes Salon, offering a program on the subject Music in America Today. Mrs. M. A. Baldwin, leader, gave an interesting talk. Short speeches on current American musical life were given by Corrie Handley Rice, Mrs. E. L. Carter, Verna Tyler Kroh, Leta Johnson and Estella Allen Striplin. Piano numbers were played by Katherine Tierce, Mrs. Odell King; songs were sung by Phyllis Waites Sullivan and Mrs. W. T. Ward.

Lincoln Newfield, bass, gave a Sunday afternoon musicale for the Birmingham Music Club, singing an artistic program of early Italian, German, French and American songs. His voice is well controlled and used with intelligence. Edna Gockel Gussen played excellent accompaniments.

The Junior Music Club held its annual concert on January 27 at the Birmingham Conservatory of Music. Those appearing on the program were Cecil Simmons, Jack Tait, Cynthia Kelly, Marguerite Johnson, Norman Mehr, and an ensemble group composed of Mary Garrett, Harry Thompson, Herbert Miller and Chankey Touart. Phyllis Waites Sullivan sang two groups.

The Young Musicians' Group of the Birmingham Music Club sponsored two young artists in concert at the Birmingham Conservatory of Music. They were Ruth Garrett, pianist of the Abigail Crawford Studios, and Crawford Reed, violinist, pupil of Fred Wiegand. Miss Garrett played Bach's Toccata in G major, the *vivace* and *prestissimo* movements of Beethoven's sonata in E major, and numbers by Brahms and Griffes. Mr. Reed played two movements of a Bruch concerto and numbers by Godard, Chaminade, Kreisler and Drdla, with Leona McVicar accompanying.

Jesse Walker, head of the violin department at the Birmingham Conservatory of Music, played an organ recital in Bessemer.

A. G.

DENVER, COLO.—The third concert by the Denver Civic Symphony Orchestra was devoted to the Finnish composer Sibelius. It began with his tone poem En Saga and closed with his second symphony in D major. Both works had been carefully prepared by Horace E. Tureman, conductor, and were greatly enjoyed by the audience. Between these two numbers Virginia Quarles gave a pleasing performance of Boccherini's concerto for cello in B flat.

Elmer Schoettle gave a well-attended piano recital at Chappell House. The principal compositions on his program were Bach's English Suite in D minor and a group of pieces by Ravel, among them the fantastic Scarbo and the Toccata. Mr. Schoettle played these pieces with consummate technical mastery, bringing out especially well the poetry and whimsicality of Scarbo.

An interesting announcement has been made by the Denver chapter of Pro Musica to the effect that it is sponsoring a chamber music festival comprising six concerts by the Roth String Quartet, to be given in February and March.

G. S.

NEW ORLEANS, LA.—Elijah was chosen by the New Orleans Oratorio Society to initiate that organization. Under the direction of William C. Webb and Mary V. Molony, it offered a fine presentation, amplified by the Choral Union and Symphony Orchestra of the Louisiana State University. In addition to gratification in this enterprise, two youthful, local artists, through their recitals, have recently evidenced talent of much promise. Carmen Rosell upon several occasions has shown a coloratura soprano of increasingly admirable quality; while Sidney Finkelstein, sixteen-year-old boy pianist, winner of the baby grand piano in the last state music contest, is progressing rapidly.

A variety of music otherwise has held attention, including the unusual and fanciful interpretations given to Bach and Brahms, Chopin, Gluck and Satie through the rhythmic grace of Elizabeth Lyons and her dancers.

Lucrezia Bori pleased the second gathering of the Philharmonic Society this season with a generous program, the most charming part of which presented the attractive Bori in French paysanne and Spanish Goya costumes, singing the folk-songs of those nations. She was assisted at the piano by Frederick Bristol.

The Members' Study Hours of the Music Club continue their instructive series, having recently considered Some British Song Writers as discussed by Mrs. John Allen Jenkins, contralto, with Virginia Westbrook providing piano accompaniments to her vocal illustrations. A program under the direction of Cora Sadler was devoted to American Music—Modern and Modernistic.

A vogue in operettas has brought about the presentation of two Gilbert and Sullivan favorites, with the Bells of Normandy scheduled as the next performance of the Loyola School of Music. The Sorcerer was done by students of the Newcomb School of Music, and Le Petit Theatre du Vieux Carre, under the direction of Harold Levy, chose the delightful Mikado for its holiday play. To the latter, the casting of the inimitable professional Ko-Ko of Robert G. Pitkin, on a visit to his home, added a highly amusing glamor.

Sydney Rayner, another Orleanian, tenor of the Opéra-Comique, is paying his family and friends a hurried visit, and it is announced that plans are under way for a concert here during his brief stay.

O. M. L.

OKLAHOMA CITY, OKLA.—The third subscription concert of the All-Star Concert Series was given by Richard Crooks on January 19. The popular tenor of the Metropolitan Opera, making his first appearance in the state, sang a beautiful program that included songs by Handel, Schubert, Donizetti and La Forge. His singing of the Dream aria from Manon, in response to many requests, was easily the highlight of the evening. Special requests for songs in addition to the published program, poured into the box-office, attesting to his popularity as a radio singer. Nine encores failed to satisfy the audience. He was ably supported at the piano by Frederick Schauwecker who, in addition to perfect accompaniments, gave a group of soli.

Guiomar Novaes, Brazilian pianist, made her initial bow to Oklahoma City music-lovers on January 25, under the auspices of the Ladies Music Club. This rarely gifted artist delighted her audience with a stupendous program of wide range in which her interpretative powers were given free scope. She was recalled to the piano for six encores. We were grateful to her for playing exactly the same program that she recently gave at Town Hall in New York City, and for not attempting to "play down to her audience," as so many artists feel they must do when they appear outside of the big centres.

The symphony orchestra of the A. & M. College at Stillwater gave its annual concert on January 11. Director Frank Hladky informs us that this organization, numbering sixty-three members, is more advanced than at any time during his fourteen years' experience at the school. The Mendelssohn Italian Symphony was the outstanding number on the program. The heads of the various departments of the music school gave soli with orchestral accompaniment. The group included Mr. Hladky, violinist, playing the Mendelssohn concerto with Boh Makowsky as guest conductor; Daniel L. Hoffman, pianist, in the Liszt E flat concerto; Paul Klingstedt, singing a Rigoletto aria; Oakley Pittman, clarinetist, and Carl Amt, organist. The program was repeated the following week at the Teachers College at Edmond.

Another local group providing concerts which inspire enthusiasm, is the Alpha Zeta Chapter of Sigma Alpha Iota. This chapter is sponsoring a series of sonata recitals by Dean Clarence Burg, pianist, and Ralph Rose, Jr., violinist at the Fine Arts Auditorium of Oklahoma City University. The January program listed the Beethoven Kreutzer Sonata, played with finesse by these two artists.

Margaret Matzenauer will be presented in concert at the Oklahoma College for Women at Chickasha this month as the third attraction in the series for students.

F. P. H.

PHOENIX, ARIZ.—Eunice Norton appeared in a piano recital at the high school auditorium on January 15, under the auspices of the Phoenix Community Concert Association. Equipped with a splendid technic and an artistic interpretative ability, the young artist drew for herself the appreciative applause of an interested audience. She played a comprehensive program of Bach, Brahms, Chopin, Stravinsky and Liszt, and was recalled for a number of encores.

Mme. Alix Young Maruchess presented a program of viola and viola d'amore music before a capacity audience at the Heard Museum on January 7. A seasoned artist, she was accorded much enthusiasm for the exquisite charm and beauty of her playing. Compositions of the sixteenth, seventeenth and eighteenth centuries formed the major

(Continued on page 22)

Virginia Le Rae Engaged for Opera and Radio

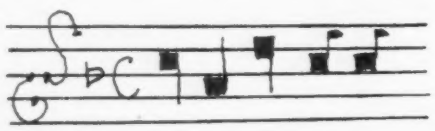
Virginia Le Rae, coloratura soprano, recently heard in opera in New York, has been engaged by Alfredo Salmaggi for the Chicago Opera Company's seasons in Detroit, Mich., Los Angeles and San Francisco.

VIRGINIA LE RAE

The young artist is singing in Lucia and Rigoletto during the week of February 5 in Detroit.

Miss Le Rae is to broadcast as guest soloist on the Symphony Hour over WGN, Chicago, a program which has also presented in this series Rosa Raisa, Mario Chamlee, Coe Glade, Chase Baromeo and others. Miss Le Rae's appearance was set for February 4.

Budapest Quartet's New York Recital

The Budapest String Quartet, now on its fourth American concert tour, will give its New York recital on February 18 at Town Hall, presenting an entire Beethoven program.

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Carnegie Hall New York

Richmond CWA Forms Orchestra For Series of Five Free Concerts

Organization of Sixty Players Led by Franklin Woodson, Woman Conductor, Makes Bow—Gieseking Gives Delightful Recital

RICHMOND, VA.—Richmond has been humming with musical activity since the enlistment of local musicians under the CWA and allied movements. An orchestra of sixty instrumentalists, conducted by Franklin Woodson, gave concerts at the Mosque on January 7 and 21, with Dorothy Rike, soprano, and Joseph Whittemore, tenor, as soloists. Capacity audiences of 4,500 have heard these concerts. Excellent programs have been given. A band of fifty pieces, under Joseph La Fratta, with Pattie Johnson, soprano, soloist, appeared at the Mosque on January 14.

In Franklin Woodson, a young woman in her twenties, this city had a conductor all ready to direct this orchestra, which is giving this series of five free concerts on Sunday afternoons. Nearly every orchestral player in the community, both union and non-union, is participating, but only the needy are paid. Miss Woodson is a pupil of Albert Stoessel and Philip James; also of Francis Findlay and Marshall Bartholomew, the last two of the New England Conservatory and Yale Glee Club, respectively. She has conducted an orchestra of forty amateurs for several seasons.

A string quartet composed of Myron Kahn, first violin, William Roberts, second violin, Philip Galoti, viola, and Paul Cartwright, cello, is giving a series of afternoon concerts at the Academy of Arts on Frday and Sunday afternoons.

Esther Heller Cooper, soprano, Helen Travis, mezzo-soprano, Mildred Brinker, violinist, Helen Durant, cellist, Anita Geronimo, pianist, John George Harris, baritone, with George Harris, pianist, gave a recital at the Albert Hill School on January 10. Mrs. Herbert Ragland, chairman of the choral and professional program groups, directed the program.

Sadah Shuchari, Roumanian violinist, gave a concert for the Woman's Club on January 2. Alice de Cevee accompanied. A Mozart sonata and a Saint-Saëns concerto, with two lesser groups, made up a program in which Miss Shuchari disclosed a beautiful tone and fine interpretations.

Walter Gieseking, pianist, in the third artist concert of the Musicians Club, played at the Hotel Jefferson on January 23, a brilliant and enjoyable recital. The program, ranging from Bach to Ravel, proved Mr. Gieseking a consummate artist with unusual pianistic ability, masterful power and sensitive musicianship.

T. Michaux Moody presented the Hindu dancer Uday Shan-Kar and his company at the Mosque on January 16. This first local insight into the exotic dances of India thrilled a large audience.

GALLO GIVES OPERA WEEK

An opera week, with Fortune Gallo and the San Carlo Opera Company, was given at the Mosque during the week of January 22. The local offerings included Aida, Tosca, with Maria Jeritza; Faust, with Thalia Sabanieeva; Carmen, with Ina Bourskaya; Madam Butterfly, Lohengrin, Hänsel and Gretel and Trovatore. Carlo Peroni conducted.

Mr. Gallo brought a splendid company with many outstanding voices, among whom were Bianca Saroya, who made a stirring appearance in Aida; Aroldo Lindi, brilliant as Rhadames; Harold Kravitt, sonorous and resonant as Ramfis and Mephistopheles; Chief Caupolican, with ample voice; Dimitri Onofrei, splendid as Mario in Tosca; Sydney Rayner as Faust, with impeccable diction and dramatic qualities; Mario Valle, in fine performances of Sharpless and Valentine.

Jeritza captivated her audience in Tosca, singing with lovely voice and making a delightful appearance. Miss Sabanieeva disclosed a Marguerite in Faust which met every requirement, singing with ravishing tone quality. Orchestra and ballet, chorus and stage equipment were completely satisfactory.

The San Carlo company holds the record of opera attendance at $61,000 for one week of opera in Richmond during the season of 1931. The company came here from Baltimore and the impresario told your correspondent that the public is avid for opera at reasonable prices, the lack of money being its only reason for non-attendance.

An opera audition conducted under the auspices of Mr. Gallo, the Richmond News-Leader and WRVA radio station was held at the Hotel John Marshall on January 16. Nine young singers were heard. Helen Travis, mezzo-soprano, and Lawrence Nason, tenor, were awarded first places; Esther Heller Cooper, soprano, and Carlton Kelley, baritone, were given second awards. The prizes were season and half-season tickets for the San Carlo operas. Other competitors were Mildred Chalkley and Vivien Currier, sopranos, Joseph Reed and Alfred Forrest, tenors. The judges were Mrs. Channing M. Ward, Mrs. Basil Gwathmey, Mrs. Ada Brooks Peake, Maurice L. Tyler and John George Harris.

Mrs. Herbert Ragland anounces a public recital of songs to be given at the Woman's Club on February 20. George Harris will accompany this local artist. J. G. H.

American Academy Presents Comedy

Brightness and fluent acting technic characterized the fourth matinee given by this year's class of coming graduates of the American Academy of Dramatic Arts, at the Belasco Theatre, New York, on January 26. The Far-off Hills, comedy by Robinson, filled the afternoon delightfully, graceful Mary Reilly (of Freeport, N. Y.) appearing as Marian. Virginia Campbell (Plaquemine, La.) was good in the rôle of Susie, and Robert Gray (Brooklyn, N. Y.) was Patrick, well suited to him. Prolonged applause rewarded all participants, the following young actors completing the cast: Dorothy Lowell, Tasi Rossmore, Emily Woodruff, Glenn Sherman, David Windsor, Hamlet Carabba and Eugene Elden. R.

Pasquier Trio's Reëngagements

The Pasquier String Trio has completed its fourth tour of Spain (consisting almost entirely of reëngagements), and is now on its fifth tour of Holland. While in Holland the Pasquiers will also be heard over the Dutch broadcasting system. Returning to Paris, they are to play a concert of music by Rivier, Prokofieff, and Haydn for the Triton Society of Paris; offer a concert for the Mozart Society of Paris (playing Mozart's Grand Divertissement in E flat); appear at the Lyceum de France; over the Eiffel Tower Broadcast, and with three of the capital's symphony orchestras. Then follows a tour in the French provinces—Tours, Laon and Le Mans—to be followed by an extensive tour of Italy and further engagements in Paris. After this the trio goes to London and the English provinces.

Ganz Leads Omaha Forces In Brilliant List

Amy Neill Plays Mendelssohn Violin Concerto—Vienna Boys' Choir in Engagement

OMAHA, NEB.—The most recent program offered by the Omaha Symphony Orchestra under the direction of Rudolph Ganz, guest conductor, began with Handel's Concerto Grosso No. 12, for strings and cembalo, with the cembalo part performed on a modern piano by Mr. Ganz. Written in the characteristic Handelian style, with a wealth of finely conceived and masterfully developed melody, and played *con amore*, the work made a powerful appeal. Mozart's exquisite G minor symphony was performed with rare tenderness and grace, with finely drawn distinctions of nuance and balanced contrasts. The element of modernity was well exemplified by Respighi's Fountains of Rome, which did not fail of its effect in the colorful Ganz reading. The Glazounoff concert waltz in D was a grateful closing number.

Amy Neill, the soloist, shone in a polished performance of Mendelssohn's violin concerto, which she played with remarkable purity of intonation, precision in technical control and excellence of style.

The Vienna Boys' Choir was heard here in a spirited and varied program under the direction of Hans v. Urbanek. From the opening group of sacred chorales through the Offenbach comic opera, Wedding by Lanternlight and including the final list of secular numbers, the young choristers sang in approved style, with plenty of contrast, color and general vocal excellence.

Appearing in musical events at the Joslyn Memorial have been, in addition to the regular organists, often named in these columns, the following: Louise Seidl, harpist, Esther Dinkel, contralto, George Dentel, baritone, Evelyn Smith, pianist, Barbara Hobbs, violinist, and the symphony orchestra of the University of Nebraska School of Music, at Lincoln, under the direction of Carl Steckelberg. J. P. D.

Gallo Is Guest at Italian Embassy

Beginning January 29, the San Carlo Opera after a run in Richmond, Va., opened an engagement of a week at the National Theatre, in Washington, D. C., under the auspices of the Warm Springs Foundation.

Fortune Gallo, impresario of the company, was guest of honor at a tea given by the Italian Ambassador.

MARIAN
ANDERSON'S CONQUEST OF SCANDINAVIA

SWEDEN
Stockholm, Oct. 21, 1933

Svenska Dagbladet:
". . . There is something quite special about the artistic talent of Marian Anderson. There we sat breathless, charmed, carried away by her extraordinarily beautiful, deep voice that possesses the sonorous tone of a cello, by the intensively inspired expression of her singing and by her countenance, glorified by ecstacy. . . . "

Stockholms-Tidningen:
"Marian Anderson is an exquisite artist whose deep velvet voice makes her audience kneel down in admiration."

Social-Demokraten:
". . . Every seat was taken in the hall, and His Majesty the King honoured the artist by attending her concert. She is unquestionably an extraordinarily gifted singer. Not only that she treats her voluminous, expressive voice in the same artistic way from the deep part of her alto all the way up to the highest notes of her dramatic mezzo-soprano, but she also knows how to use her voice entirely to the benefit of the execution. . . . "

Nya Dagligt Allehanda:
"Marian Anderson is one of the avowed favourites of the natives of Stockholm, and, consequently, the tickets to her concert on Friday night in the Royal Academy of Music had all been sold long time in advance. Dark-complexioned, dressed in sombre colours and with her dark voice she once more secured a glorious success. The audience at once got into trance and very soon was transported to the seventh heaven."

Aftonbladet:
". . . With her peculiarly fascinating voice and to perfection developed art of singing she belongs to a particular class of alto singers, not to speak of vocal artists in general. It was a great evening and a great artist—and, besides, what a glorious sight she is."

Svenska Pressen, Oct. 2, 1933:
"Dramatic intensity and brilliancy of voice. . . . A group of a few little songs gave a proof of simple, lyrical depth, and the four 'Negro Spirituals' formed perhaps the artistic climax of the evening."

Svenska Pressen, Oct. 5, 1933:
". . . The air by Debussy, sung with real penetration, absorbation and magnificent voice, brought the performance up to the level that we are accustomed to find at an Anderson-concert, and here the enthusiasm of the audience reached its climax. . . . However, now as so many times before, the real culmination of the concert was attained by the 'Negro Spirituals' that in every respect were exquisitely performed with ardent feeling."

Svenska Pressen, Nov. 6, 1933:
". . . I think there are few singers indeed who have at their disposal such a beautiful and sonorous voice within so expansive a sphere, and there are certainly very few who command their voice to such a perfection. The instrument in Miss Anderson's possession is of a rare beauty and flexibility, . . . a tool for the most eminent art. . . . "

Svenska Pressen, Nov. 13, 1933:
". . . She has a manifest disposition to church music, in which her magnificent voice as well as the noble and almost ritual gravity of her conception of art can find expression in quiet, broad, simple lines."

FINLAND

Hufvudstadsbladet, Oct. 2, 1933:
"Marian Anderson belongs to the most highly appreciated favourites of our public. Her art combines exotic charm with occidental culture of singing, thus producing rare values of beauty and acoustic effects. This art is just as natural and simple as it is elevated from a technical point of view, just as spontaneous as finely chiselled. The singer entirely conquered her audience by the air from 'The Prophet' by Meyerbeer, in which the strange beauty of her voice—the brilliancy of the high notes and the sonorous ring of a cello in the deep part—produced a magnificent effect, whilst her interpretation was filled with deep feeling and warm expression. . . . It was a great success."

Hufvudstadsbladet, Nov. 6, 1933:
"Her art is longing, religion, godliness—and Heaven bestowed upon her those great gifts to express her timid saintliness. Marian's singing is an immolation to God who smiles only to the chosen ones. Her art is neither suffering, nor struggle—this art is love and humanity. She lavishes her riches on all those who have an open, a fervent heart. The secret of her fascination may be this: She consoles by her singing, the distressed, and infuses hope into the souls of discouraged human beings. Marian Anderson is simple, straightforward and at the same time monumentally great: her art is ethical in the most serious sense of the word."

Abo Underrättelser, Oct. 6, 1933:
". . . A very fine musical culture. . . . Everything was on a high level, much of it on the very highest one. The fact that the singer is in possession of a voice that in itself is noticeable—why, let us call it exotic—gives to her singing a peculiar, varying shimmer. At all events, it is rare to find such a combination of contralto and dramatic mezzo-soprano that solves all problems, occurring in this art, with a technical ease that is quite amazing."

Vasabladet, Nov. 10, 1933:
". . . Marian Anderson's concert turned out to be a very rare event to our town. To describe in a few lines the impression it made upon us is an easy and at the same time difficult task: easy, because a reviewer can hardly do anything else but state that everything was perfect—difficult, because there are not sufficient beautiful words to express to a reader who was not present at the concert the impression it produced upon us. In fact, it was just one of the occasions when we feel how poor our language is. . . . One could perhaps say that the singing art of Marian Anderson is a trinity formed by nature, art and soul. Nature has bestowed upon this woman such a voice that we never heard a human throat produce anything like it: a voice so abundant, so voluminous and with such variety of colours that it strikes you with amazement. . . . Her performance is simplicity itself, simplicity of the kind that distinguishes true greatness. . . . She gave overwhelming proofs of her magnificent art . . . . The audience was irresistibly fascinated."

Tammerfors Aftonblad, Nov. 10, 1933:
". . . The charm of Marian Anderson's artistic talent consists in the rare beautiful timbre of her voice, especially in the deep part, as well in her simple, modest execution of the songs. In the 'Negro Spirituals,' emanating from a warm religiousness and naive faith, she entirely forgot herself and everything around her. Her intense absorbation and genuine inspiration were touching and enviable. . . . "

NORWAY

Aftenposten:
". . . This contralto singer is a phenomenon, in possession of a brilliant soprano as well. . . . "

Tidens Tegn:
". . . In the 'Negro Spirituals' she gives us something that no other singer can do. In the great number of concert singers she has her voice all to herself. . . . "

Morgenposten:
". . . She has a gift of her own to fascinate the audience by her singing. Her voice can be twinkling and clear as the sun in the lands of the south, dark and gloomy as a night in the tropic countries . . . a sure, musical taste and highly cultured execution. . . . "

Arbeiderbladet:
". . . warm feeling and artistic expression. She keeps her audience constantly interested. In the 'Negro Spirituals,' her natural disposition has full freedom to move."

Dagbladet:
". . . Her characteristic voice, transcendent technique and singing art put the audience in a state of ecstacy already at the first item on the program."

Nationen:
". . . She displayed such an abundance of magnificent art and vocal splendour that the audience burst out into a storm of enthusiastic cheers. In the English songs as well as in the 'Negro Spirituals,' she celebrated such triumphs that no artist could ever wish them to be more brilliant. People never seemed to get tired of her lovely singing."

DENMARK

Politiken, Dec. 2, 1933:
". . . perfect, a beautiful art, purity of mind. . . . She once more proved herself to be a great, universal artist who treats to perfection her lovely, warm dark voice."

Dagens Nyheder, Dec. 2, 1933:
". . . She is a singer worth listening to. A priestess of art with a holy fire, bright and clear, burning in her pure soul."

Socialdemokraten, Dec. 2, 1933:
". . . Marian Anderson had been capable of filling the big hall of 'The Palace' last night, and on good reasons, because she is a great singer who knows her business from A to Z. In the high and middle part the voice has a peculiar metallic ring, whereas in the deep part it sounds like the most beautiful cello. However she attains to the zenith of her art in the 'Negro Spirituals,' executed with rare beauty and pathetic timbre. The public went quite frantic with enthusiasm."

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Shakespeare and Opera

(Continued from page 6)

own tastes. In a sense it is not opera at all. Verdi called it lyric comedy. The spontaneity of the work, the vividness with all its intricacy, science, and marvelous crowding of detail, arouses the wonder of every musician.

The scene between Falstaff and Dr. Caius with which the opera opens and the following one of Falstaff and his two followers form one round of fun. The famous soliloquy on honor is a masterpiece of humor. The music of the opera laughs, reels, titters and frolics. Each phrase has a humorous or comically pictorial purpose.

In spite of the fact that there are no set arias or pieces of any kind—only a continuous stream of dialogue—there is perfect symmetry in the work. Verdi was too much of an artist to throw form to the winds, but here form is the servant rather than the master. There are three ensembles, first the men's voices, then the women's voices, then all togetheer in the nonet. The mystery of the sleeping forest in the moonlight is exquisitely reflected in the music. This ranks with the tone painting of the German romanticists. In the fairy music Verdi outdoes himself. "Nothing so delicate, nor so fully informed with imaginative beauty has been written since the days of von Weber." (The Opera. Streatfield.) The whole score finishes with a tremendous fugue having ten solo parts and a four-part chorus, while the orchestra plays an independent accompaniment.

Regarding the opera as a whole, probably the chief characteristic could be named as the speed and lightning swiftness of the music. It is by reason of this speed and the unbroken flow of lyric declamation, that this work reflects the spirit of Shakespeare more truly than any other.

Reasons for Other Composers' Failure

In studying this subject the most surprising feature is that we actually hear so little Shakespearean opera. Why is it that Romeo and Juliet alone holds a permanent place in operatic repertoire? Viewing the wrecks of operas on his plays, one is almost inclined to believe that the poet's well known curse upon the one who moved his bones was extended to include those who attempted to use his plots for operas. Looking over the record of the Metropolitan Opera House, one cannot but be impressed with the few performances of Shakespearean opera as compared with others which are of decidedly inferior musical and dramatic value. The year 1915-1916 saw the restoration of Otello and The Taming of the Shrew, but why should it be necessary to restore them? Granted that Goetz' version of Shakespeare's comedy is hardly of sufficient worth to be kept before the public, is that any reason for keeping Otello and Falstaff on the shelf? They are proclaimed by musicians and critics to be among the greatest of all time.

A number of theories are advanced. Many Shakespearean operas have been written by composers lacking in discernment who failed to find in the play anything more than an outline to be filled in with music, much the same as a child colors pictures. They are not worthy of consideration. The authors wrote for a day and their works have sunk into oblivion, but this is not the case with the really great ones.

Probably the chief reason for the failure of Shakespearean operas to hold favor with the public is the entirely different technic required in opera and drama. In a Shakespearean play we have much more than a story. Characters that are real men and women come upon the stage and we have a cross-section of life itself before us. Each character is developed logically throughout the action. Plots and counterplots interplay and every word, every gesture, every nuance of voice is an integral part of the drama. It is like a dry point etching, every line has meaning. Opera is different. The story is told through the medium of song. This will alter much of the text from the start. Words are bound to be subordinated to the music. Then, too, some singers have achieved splendid diction, but few indeed are those who can make every word of an operatic rôle understood to the farthest reaches of the top balcony as the really great actors do in their parts. Furthermore, in nine cases out of ten here in America the opera, whether based on Shakespeare's plays or not, is in a foreign language. Obviously the remarkable characterization and plot development which form the backbone of Shakespeare is lost entirely. We have then a product which is generally so emasculated as to make it unsatisfactory as Shakespeare and at the same time does not fit the accepted idea of opera.

Paucity of the Love Element

Another circumstance which works against Shakespearean opera is the fact that the love element is of comparatively little importance in many of the master's plays. Music is an art which deals primarily with the emotions. It will therefore rise to its greatest height in the expression of love. In Romeo and Juliet alone do we find Shakespeare using love as the supreme motive force, and this play of all the others is a really successful opera. Some are of greater worth musically and dramatically, but only this holds with the crowds. One great obstacle to a satisfactory presentation of both Otello and Falstaff is the finding of an adequate cast. Singers who are vocally and histrionically equal to the rôles are not plentiful. Furthermore, Falstaff in particular offers mountains of difficulty because of the swiftness and grace of the action. A single minor part done in a heavy-handed fashion would spoil it all. However, back of this is still another reason. A manager will find singers and the work of production will be done if an opera will bring in returns at the box-office. Romeo and Juliet seems to be the only work in this class that can be called a money-maker. In other words, Shakespearean operas do not have the appeal to the public that others possess. Falstaff has never caught the heart of the masses. It is too aristocratic and wanting in the emotional quality which the public looks for in operas. The action is so swift that most of the subtlety of the score passes by unnoticed by the layman. It is, however, the musicians' favorite. Otello is more human in it appeal, but here again one is confronted with a difficulty. It is a music drama, and the patron who goes to the opera house expecting to hear the same kind of music he is accustomed to hear in other Verdi operas is bound to be disappointed. The cumulative effect is that these works are greeted by approximately small audiences whose enthusiasm cannot make up for a deficiency in financial returns.

These are some of the reasons given for the failure of Shakespearean operas to hold the public. However, after studying the plays, seeing them performed by splendid casts, and hearing the operas, one is led to the conclusion that in the final analysis Shakespeare is Shakespeare, and when his dramas are made over, even though the work is done by an artist, something is lost which cannot be replaced by music. The play then becomes like the shorn Samson, a weakling, unable to hold its place before the world.

Carmen Studer Conducts European Orchestras

Carmen Studer was born in Winterthur, Switzerland, receiving her first musical education at the Musikkollegium, an institution over 300 years old. Miss Studer majored in violin and piano, and at the same time she pursued her musical work, completed her scholastic studies. In 1927 she entered the Conservatory of Basel, and it was at this

(Photo by Fayer, Vienna.)
CARMEN STUDER

time that Felix Weingartner discovered her talent for conducting. Her progress was rapid, and she made her first appearance as a leader in the closing concert of Weingartner's 1927 master class.

On October 23, 1931, Miss Studer directed the Vienna Symphony Orchestra, in Vienna, and a short time after Mozart's Escape from the Seraglio at the Opera of Berne. Since these appearances she has been steadily engaged in Budapest, Bordeaux, Monte Carlo, Zürich, Berne, Basel, Geneva, Vienna, Rio de Janeiro, Paris, and elsewhere, in both concert and opera. In Vienna, for instance, she conducted Carmen at the State Opera.

In 1932 she became Mrs. Felix Weingartner. This season Carmen Studer plays her third reëngagement in Budapest and Vienna, and is also reëngaged for Paris. At Winterthur and Berne she will conduct La Boheme. Her repertoire comprises the classics, all the major romantic and modern works, and many standard operas.

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New Choral Work Heard In Edinburgh

Bartlett and Robertson Soloists with Scottish Orchestra

EDINBURGH.—The first Scottish performance of a new choral work by George Dyson, The Canterbury Pilgrims, has been given here by the Edinburgh Royal Choral Union, in conjunction with the Scottish Orchestra. The soloists were Trevor Jones and William Parsons. This is one of the best examples of the new choralism extant. It sparkles and is stimulating and exhilarating in the highest degree.

One-composer concerts here have hitherto been confined to Wagner and Beethoven, but Prof. Donald Francis Tovey at a Reid Orchestral Concert has just given us an all-Mozart program, which contained the undeservedly neglected piano concerto in C major (K. 503), the Prague Symphony, a Masonic Dirge (K. 477), and Six Orchestral Dances. It was an interesting and enjoyable experiment.

Ethel Bartlett and Rae Robertson, piano duettists, were the soloists at a recent Scottish Orchestra concert. Appearing in Mozart's concerto for two pianos in E flat and in Bach's in C, the popular artistic pair received an ovation and many recalls. John Barbirolli conducted. W. S.

Music Notes From Coast to Coast

(Continued from page 20)

part of her program, though the closing group was devoted to works for the viola by modern composers. An informal talk on the history and construction of the viola d'amore added much to the enjoyment of the recital. Bernard Helfrich played musical and sympathetic accompaniments.

Dr. Julia Schelling, of Washington, D. C., was guest speaker at a reception in her honor given by Mrs. Charles Korrick on January 10. Dr. Schelling spoke on the life of Chopin, offering many intimate glimpses of the man, and especially of his experiences with his friends, Liszt and George Sand, on their visit to Majorca. Her discussion was illustrated with colored lantern slides from the collection of her brother, Ernest Schelling. Following the lecture Henrietta Lundquist, pianist, Montague Machell, cellist, and Dr. Schelling, pianist, contributed Chopin compositions.

Mrs. Norma Rasbury, first vice-president of the Phoenix Musicians' Club, has assumed the duties of president, filling the unexpired term of Mrs. Henderson Stockton. Ill health made it necessary for Mrs. Stockton to resign from office.

Cordelia Hulburd Nelson has been appointed general chairman of arrangements for the convention of the State Federation of Music Clubs to be held in Phoenix next April.

The Phoenix Piano Teachers' Association met at the home of Mrs. William McCandliss on January 9. Lillian Carroll Banks was program chairman.

The Carreno Club, federated junior group, foregathered at the studio of Cordelia Hulburd Nelson, counselor, on January 6. After a short business session conducted by Dorothy O'Rourke, president, piano selections were played by members of the club.

The Men's and Women's Glee Clubs of the Phoenix Junior College, under the direction of Earle L. Stone, are scheduled for a number of concert engagements throughout the Salt River Valley during this month. The two groups plan to combine in a presentation of Handel's Creation during the Easter season.

Eleanor Perry performed the first movement of the A minor concerto by Grieg over Station KOY on January 5. Norma Rasbury supplied the orchestral accompaniment at the second piano.

The Aguilar Lute Quartet offered an interesting concert in Tucson on January 12, in the University Artist series. E. S.

Ivor Newton Active

Ivor Newton, English accompanist, has had one of the most active autumn seasons of his career. Besides absolving an International Celebrity Tour with Tetrazzini and Joseph Hislop, starting at Albert Hall, London, and covering the British Isles, and a second tour with Gregor Piatigorsky, he has appeared at eighteen recitals in London, including the series of four concerts with Conchita Supervia.

Other singers who have appeared with him include Valentina Aksarova, Elena Gerhardt, Elisabeth Schumann, Vladimir Rosing, Alexander Vallente, Laelia Finneberg, Elena Danieli. Three joint recitals with Nini Theilade, young Viennese dancer, at the Ambassador Theatre and an evening at the Opera Circle, at which extracts from Richard Strauss' Arabella were heard for the first time in London, conclude the list of Mr. Newton's varied activities.

Brussels Hears Bach's Art of Fugue and the Béatitudes of César Franck

Both Outstanding Performances—Schumann's Manfred, Too—Eminent Pianists—An Excellent Amateur Orchestra

BRUSSELS.—The outstanding musical events of the concert season thus far were performances of Franck's Béatitudes and Bach's Kunst der Fuge. César Franck's choral *chef d'oeuvre* was done successfully by the Concerts Spirituels under the baton of Maurice Weynandt. The soloists were Mme. Claudine Boons, Messrs. Ravelli, Jonatte and Huberty.

Bach's Kunst der Fuge, under the leadership of Hermann Scherchen, the German conductor now resident in Strasbourg, achieved a decided success among those music-lovers capable of understanding—and enjoying—this marvelous work to the full. Much has been written about this recently awakened masterpiece; so much, in fact, that I do not consider it necessary to add my mite. There are those who listen to Bach's music unmoved; who are only capable of marvelling at his contrapuntal ingenuity; who fail to discover any human sentiments in his works. There is a slight justification for this opinion, but it is certain kinds of conductors and soloists who are responsible for it, and not Bach.

The Concerts du Conservatoire have given us excellent performances of Schumann's Manfred (*in extenso*) and Debussy's Pélléas et Mélisande, with Désiré Defauw as conductor.

Among the pianists who have already been heard this season with and without orchestra are Brailowsky, Backhaus and Horowitz.

QUARTET ACTIVE

There have been rather less chamber music evenings than one might expect in such an important musical centre as Brussels. The Zimmer Quartet has practically done all the work. In my opinion this is one of the best string quartets of the present day, an opinion which seems to be justified by the fact that this group is almost constantly on the road.

I should not like to conclude this short summary without mentioning the Cercle Musical des Amateurs conducted by Charles Donnay. There are from eighty to 100 musicians in the orchestra, every one an amateur. The conductor is likewise non-professional, but it would be totally incorrect to suppose that the performances bore the stamp of the amateur. I had the opportunity of hearing Liszt's Les Préludes some time back; and on that occasion I wrote that any first-class group of professionals might be proud of such a performance. I shall have occasion to refer to this organization again during the season.

SIDNEY VANTYN.

Events in Chicago

(*Continued from page* 14)

first in a series of the society's contest recitals to be given under the direction of Miss Ott.

BARRE HILL AT MEDINAH CLUB

One of the finest programs presented in Jessie B. Hall's series at Medinah Michigan Avenue Club to benefit the North Side Animal Shelter, was Barre Hill's on January 21. The popular baritone chose an unusual program and sang it splendidly. He was ably assisted by F. Dudleigh Vernor as pianist and accompanist.

DE PAUL UNIVERSITY SYMPHONY ORCHESTRA

The DePaul University Symphony Orchestra featured Hanson's Nordic Symphony and Karl McGuire's piano concerto (Ms.) at its concert of January 21 in De Paul Auditorium. The program thus carried out Conductor LaViolette's policy to have his orchestra play new music, especially American and manuscript music. De Paul University's orchestra is a well trained body of young musicians capable of coping with such numbers as Hanson's symphony, Sibelius' Finlandia and Mendelssohn's Fingal's Cave and to give excellent support in accompaniments. It played admirably under the efficient leadership of Dr. LaViolette. Mr. McGuire interpreted his own concerto in one movement, proving himself a composer of ability and an accomplished pianist.

The second program in the series of three chamber music concerts by members of De Paul University School of Music faculty, on January 20, was given by Michael Wilkomirski, violinist, Sergei Tarnowsky, pianist, and Vera Poppe, cellist, with Sara Torgoff, soprano, assisting.

LOUISE ST. JOHN WESTERVELT STUDIO ACTIVITIES

Louise St. John Westervelt began her regular series of studio recitals, concerts and meetings in November with a class meeting, and will continue them at the Columbia School's new north side location this month.

The voice which sang at the beginning and end of Eva LaGallienne's production of Alice in Wonderland was that of Ruth Wilton, who did all her first vocal work with Miss Westervelt.

Valdine Peterson, mezzo-soprano, was soloist at the Temple Baptist Church on January 14.

Other active Westervelt pupils include Alice Myers Goodfellow, contralto, who sang at the Presbyterian Church in Altoona, Pa., on December 31; Verna Comely, soprano, who gave a recital at Columbia School of Music on November 5, in December was soloist at the First German Methodist Church and on January 21 sang at the German Baptist Old People's Home; Clarice Coke, who appeared at a reception in Cincinnati on December 21, on January 14, headed a group of soloists at the National College of Education, and on January 25 presented a special program at the college.

AMERICAN CONSERVATORY NEWS

Edward Collins, of the piano faculty, will play a recital at the Kansas State Teachers Association meeting in Pittsburg, Kans., on February 8.

Lucille Atlas, pianist, student of Alexander Guroff, winner of first place in the junior piano contest conducted by the Society of American Musicians, was heard in recital at Kimball Hall on January 19.

Virginia Campe, piano pupil of Aletta Tenold, played a group of soli in the January 20 recital of the Lyon and Healy senior series.

Miriam Ulrich, student of Mr. Collins, played the César Franck Piano quintet with the Philharmonic String Quartet at the Kenilworth Country Club on January 21.

Marie Boroff, pianist, of New York, for many years a pupil of Louise Robyn of the faculty, is giving a series of demonstrations on the Choralcelo here. Mrs. Boroff is one of the few artists to play this musical instrument.

The ensemble class of Herbert Butler gave a public recital of chamber music at the recital hall on February 1.

Members of the Allen Spencer Club were heard in a program of piano music on January 24.

Piano students of Mabel Webster Osmer, voice pupils of Marie Zendt and cello students of Ann Slack gave the regular Sunday afternoon recital of January 28.

CHICAGO CONSERVATORY NOTES

Students of the junior piano, violin and dramatic departments were heard in recital on January 28. Piano pupils of Anna Ring Clauson and Dorothy Desmond gave a program on January 20. The Chicago Conservatory Concert Chorus, directed by Lucy Atkinson, offered a program for the Fort Dearborn Rebekah Lodge on January 16. Incidental soli were presented by artist students of Miss Atkinson.

Alice Thompson, pianist, played with the Caesar LaMonaca Orchestra at Bayfront Park, Miami, Fla., on January 10. Lillian McArdle, pupil of Anna Ring Clauson, was heard in recital at Loretta Academy. Piano students of Genevieve Borgers and violin pupils of Richard Czerwonky gave a recital on January 31.

Mid-year examinations for academic students were held on January 31. Examinations for the junior students will be conducted on February 10.

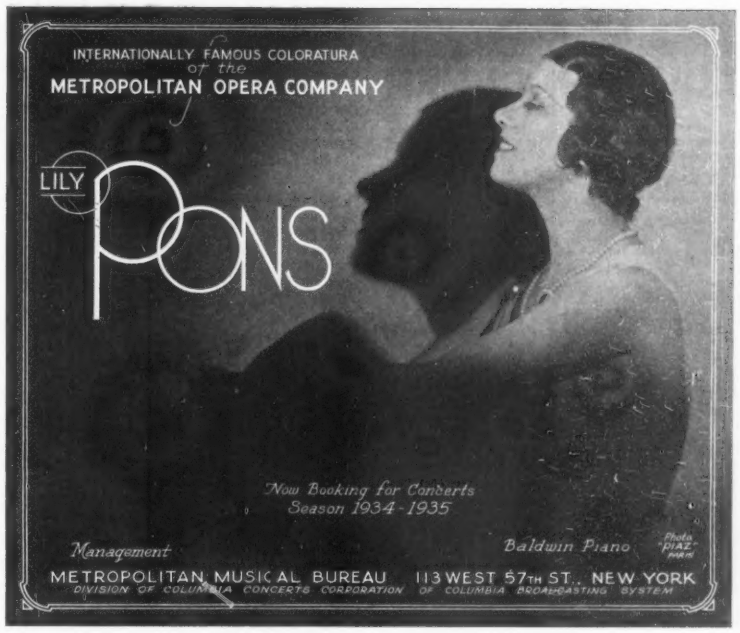
RENÉ DEVRIES.

New York Matinee Musicale Presenting Members

The New York Matinee Musicale is inaugurating a series of recitals to be given by its members this season at Aeolian Hall, New York, on Saturday afternoons. The first is today (February 3), and the artists are to be Alma Beck, contralto, and Constance Eisenberg, eleven-year-old piano prodigy of Brooklyn, N. Y. The second in the series is March 31, with Mary Louise Gale, violinist, and Margret Northrup, soprano; the third, April 28, with Hunter Sawyer, tenor, and Helen E. Vogel, violinist, formerly of the Cincinnati Symphony Orchestra.

La Forge Artist Has Active Schedule

Harrington van Hoesen, baritone, will be heard in concert in Darien, Conn., on February 9; on February 13 he sings in Springfield, Mass., and on March 2 in Great Neck, N. Y. For a performance of the Brahms Requiem at Columbia University on March 23, Mr. van Hoesen is to be the baritone soloist. He is a singer from the La Forge-Berúmen Studios of New York, where he is an artist pupil of Frank La Forge.



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New English Works Heard in London

(*Continued from page 5*)

tonic fortissimo which leaves the audience in no doubt as to its ensuing duties. The performance being an excellent one, the audience did not shirk, composer and conductor sharing an impressive ovation.

The performance of the Bax symphony was, as it were, both postscript and climax to the fortnight of British music with which the B. B. C. filled the post-holiday hiatus in its regular activities. Two of the six orchestral concerts have previously been reviewed in these columns. The remaining four comprised the first concert performance of Arthur Benjamin's violin concerto (already heard on the radio), and first performance of a rhapsody for piano and orchestra by Frank Bridge, a Legend for piano and orchestra by John Ireland, a symphonic ballad, The Trees So High, by Patrick Hadley, and a vocal trifle entitled The Love Talker, by Armstrong Gibbs.

FRANK BRIDGE'S NEW RHAPSODY

Of these Frank Bridge's rhapsody, entitled Phantasm, interested me most. It had vitality, variety, alternating mystery with more forthright, cheerful moments, and if not daring, the composer is certainly not afraid of dissonance. The work was well played with Kathleen Long as the soloist and conducted by the composer. Hadley's symphonic ballad has an original lay-out. The melody of the old ballad, The Trees So High is treated in a number of movements arranged as in a symphony, then in the finale a baritone solo and orchestra sing the ballad itself, which then undergoes further development. The work is unpretentious and makes no show of power nor for that matter of inspiration, but reveals independent thinking and a promising ability in handling material.

Arthur Benjamin's violin concerto confirmed its first impression as the emanation of a vital intellect and an engagingly resourceful harmonic fantasy though it suffers from excessive solidity of orchestral texture. Antonio Brosa was the excellent soloist.

John Ireland's Legend for piano and orchestra (played by Helen Perkin) is a brief, quiet essay in dreamy impressionism with a rather painful reminiscence of Tristan's sad shepherd. Delius' Fantastic Dance is very short and slight in material; it presented no surprises in the matter of style. Muriel Brunskill sang Gibbs' The Love Talker most beautifully; it has a graceful melodic line and a pleasing orchestral background.

So much for the novelties. Of the more familiar works chosen for rehearing we had Arthur Bliss' Color Symphony, Eugene Goossens' effective Sinfonietta, Vaughan Williams' devoutly subdued Flos Campi, for viola (Lionel Tertis), chorus and orchestra, Elgar's first and Bax' fourth symphonies, Eric Fogg's bassoon concerto, Holst's Hymn of Jesus and William Walton's short oratorio, Belshazzar's Feast, which made a brilliant finish to the feast.

Shorter items included Benjamin Dale's sensitive romance for viola and orchestra (which especially pleased the audience), Lord Berners' Fantaisie Espagnole, E. J. Moeran's Rhapsody No. 2, and a surprisingly interesting prelude by that veteran, John McEwen. Songs with orchestra were contributed by Josef Holbrooke, Rutland Boughton and one Roland Bocquet—a British composer living in Germany, whose very existence was unknown to the British public until the enterprising B. B. C. dug him up.

THE "GOLDEN AGE?"

It is obvious from a mere glance at the foregoing that a satisfactory review—one which would do justice to all these composers—is impossible when one is faced with such an aggregation of works. The total *post facto* impression is necessarily blurred and to confess that nothing really stands out in the memory is to condemn the lot—no doubt unjustly. If this is really the "golden age" of British music so lustily advertised by the organizers of this jamboree, then give me a wooden age with an occasional brass knob. This remark is not meant to disparage the composers but rather those incorrigible musical nationalists who persist in touting the home product. That there are people in England who feel as I do about these exhibitions is shown by the following quotation from W. J. Turner's article in The New Statesman:

"People do not achieve greatness by asserting that they are great, and although we must acquit the composers themselves from any part in the paragraph I have quoted, the fact is that the prestige of British music suffers in England, in America and abroad from what is best described as an inferiority complex sufficiently expressed in such pretentious assertion. If I were a composer I would be furious with anything in the nature of nationalistic propaganda in music, because such propaganda only results in suggesting an uneasiness and insecurity which no artist likes to feel in the air he breathes. It ought to be as natural for the English to be musicians as for any other people."

If "England" and "English" in this quotation were translated into "America" and "American," these observations would be equally true. The fact is that these one-nation demonstrations are peculiar to just those nations who have the reputation of being musically immature. Which is not saying that an all-German or all-Italian contemporary exhibition of equal magnitude would be much better (as witness the recent Tonkünstler festivals in Germany).

What does it all come down to? Give the natives a chance by all means; but for goodness' sake do not discharge your "obligations" to the home product by flinging it at the public, labelled "gold." Thirty-one great composers have not existed at one time in the whole world; is it likely that this number is to be found simultaneously in one little country?

The public, which hates to be bored, is bound to take its revenge. In the present instance it stayed away in large numbers and the result hardly justified the devoted labor and the excellent performances of the conductors, especially Dr. Adrian Boult, and the soloists. Sir Thomas Beecham and Sir Landon Ronald conducted one work each.

Holiday Music Sparse in Vienna

(*Continued from page 5*)

It deals with two poor little children who seem to have no rosy outlook for Christmas. The statue of St. Joseph in a public market place takes pity on them, comes to life and takes them around to a number of highly interesting shows such as Birth of Jesus in Bethlehem, with real cows, the Three Kings, shepherds, and everything that goes with it; then a peek into heaven showing how the celestial hosts celebrate Christmas; then a big picture book show with all the favorite stories, Hänsel and Gretel, Tin Soldier, Sleeping Beauty acted (pardon, danced) out.

Well, Frau Wallmann not only lived up to her story but she surpassed it a couple of thousand times. St. Joseph showed all these sights to two children. The first performance of the ballet was free to all children. They saw exactly what the children in the story saw. To make this juvenile spectacle complete, there were sixty-seven tiny children engaged besides the seventy-five professional dancers, chorus, Philharmonic Orchestra, and the whole apparatus of the State Opera.

FLEDERMAUS À LA SLEZAK

Now for the musical celebration of New Year's Eve. There were several affairs at all the concert halls and operetta houses, but the best treat was the genuine Viennese Fledermaus performance at the Opera. We admired Leo Slezak's gruff Alfred and noticed that even Herr Jerger, the personification of seriousness, the Vienna Opera's Flying Dutchman and Macbeth, could not hold back muffled guffaws at some of the things Herr Slezak said in connection with New Year's Eve but not at all in connection with the Fledermaus.

After the perfomance we limped over to the Musikverein building, patting ourselves on the back for our *Tüchtigkeit*, to get what was left of the celebration there. Imagine our embarrassment mixed with delight when we noticed that Herr Slezak had anticipated us and was already on the stage, huge and smiling, singing a ballad of Loewe and a song of Hugo Wolf. There was a rumor going about that Herr Slezak was going to make a New Year's speech but he did not. Instead he published a remarkable forecast for 1934.

It seems during the coming year impresarios will wait in crowds in the antechambers of every singer, pianist, or violinist, quarreling over who came first and outbidding each other's fees. Further, Herr Slezak predicted (using a *Krugel* of Schwechater beer for a gazing crystal) that those artists who are engaged in film studios will enjoy more punctuality on the part of the *régisseurs*. When, say, an artist arrives at the studio at 9:30 a.m. all ready to face the camera, he or she will not have to wait until 7 p.m. for their turn. They will be called at least at three or four o'clock. Herr Slezak, however, by no means guarantees his infallibility. "I have often erred in my predictions," says he.

LOTTE LEHMANN SAYS AU REVOIR

Fun aside, there really were a few important events during those otherwise unmusical weeks. The most outstanding was the farewell recital of Lotte Lehmann before her departure for America. And a glowing *adieu* it was, especially the Brahms and Hugo Wolf part of it. On the summit of vocal warmth, a radiance of sincerity and harmonic beauty, Frau Lehmann is Vienna's own singer. Any departure of hers is sweetened by the anticipation of her return.

Another event of prime importance was the appearance of Adolph Busch in the Musikfreunde-Ravag series of Vienna Symphony concerts. He played Brahms. His was an interpretation of artistic simplicity and purity. He had the Viennese success of the true musician. At the same concert Oswald Kabasta conducted Bruckner's eighth in its full sublime length. I am prejudiced, because the eighth is my favorite symphony of Bruckner. Its explosions, its mysterious close of the first movement, its transcendental adagio, and the scherzo with its theme that immediately penetrates the mind of the listener, haunting him for days afterward, make me desert the American point of view on Bruckner and join the Viennese worshipping opinion of him.

Josef Reitler, dean of the Viennese music critics, has celebrated his fiftieth birthday. The sympathies for him (even if he is a music critic) were so many, that a little musical jubilee was arranged with the participation of Lotte Lehmann and a significant performance of the Meistersinger Vorspiel.

WINIFRED CHRISTIE

has returned for a tour in the United States after giving a series of recitals in Europe on the Moor double keyboard piano. She will play in Chicago at the Studebaker Theatre on February 11, under the direction of Bertha Ott.

PAUL LONGONE

the man who is responsible for the Chicago Grand Opera Company. By his vision, his courage, his ability and perseverance he was able to induce George Woodruff and a group of other prominent Chicagoans to support his project, which after month of trials and tribulations was finally accepted and carried out. So successful has it been both financially and artistically that a season of much longer duration is announced for next year, with seven weeks in Chicago, six on the road and two weeks in Boston.

Nine Italian Opera Houses Open Winter Seasons with Gala Events

(Continued from page 5)

credi Pasero as the high priest Zaccaria, and Ebe Stignani as Fenena repeated their excellent work done at Florence. Giovanni Voyer was sacrificed in the part of Ismaele. The Milanese auditors were in good humor and rewarded cast, chorus and conductor with recalls after all the principal scenes.

GIGLI IN LUCREZIA BORGIA OPENS ROME'S "REALE"

The inaugural of the Royal Opera season at Rome is likewise a pompous occasion. Since Naples was not in the Santo Stefano celebrations, the Prince and Princess of Piedmont, who ordinarily officiate at such ceremonies in the Vesuvian City where they reside, joined the King and Princess Mary of Savoy in the royal box at Rome giving added mundane lustre to the event. Mussolini exercised his prerogative of attending the dress rehearsal, with a large political following—the only possible solution of what would otherwise create a delicate situation. The huge political clientele at Rome demands and gets free seats at the Reale, seriously embarrassing the management already handicapped by a house of small capacity. This gives the Rome audience a quality distinctly different from that of La Scala and very much more ordinary. The relatively limited diplomatic, consular, tourist and aristocratic elements are swamped by a mob of upstarts. One thinks of aldermen's socks! It is as if Tammany had the run of the "Met."

The opera chosen for this occasion was Lucrezia Borgia—this restoration also transported bodily from Florence where I saw it in May with the same cast and conductor. Only the settings are different. It is scarcely necessary to say that the choice afforded opportunity for the Reale to exhibit Beniamino Gigli in a part where he has abundant fine singing to display. The audience was delighted and did not hesitate to say so after the *Di pescator* (the aria interpolated from Don Sebastiano) and at many other points. Arangi-Lombardi is rather too mature to make a convincing protagonist especially in her florid vocal passages but Gianna Pederzini makes of Maffio Orsini a piquant creation, and Giacomo Vaghi an impressive Duke of Ferrara. Gino Marinuzzi's reading of this Donizetti score is a highly distinguished one. I did not see the *décors* which Cipriano Oppo did for the Rome mounting but they are reported to be very fine, among the best in fact seen since the opening of the Reale. Let us hope so. This house needs all the serious art it can get.

COATES INAUGURATES SEASON IN TRIESTE

As to the other houses, the story is briefly told. Albert Coates, the Anglo-Russian conductor who is a favorite of Italian audiences opened the season at the Teatro Comunale Giuseppe Verdi of Trieste, with a performance of Rosenkavalier which the press acclaims as first-class. The Duke and Duchess of Aosta attended. At the Teatro Carlo Felice of Genoa, Mascagni presided personally at the restoration of The Masks, also reported excellent. At La Fenice of Venice, Maestro Del Campo did Götterdämmerung, with Lotte Burck, the Duke of Genoa being present. The Regio of Parma put on Ballo in Maschera with Pertile, the Municipale of Piacenza Boito's Mefistofele with De Angelis, La Pergola of Florence Puccini's Tosca with Stracciari, and the Petruzzelli of Bari Rossini's Barbiere with Fregosi.

NAZI ORCHESTRA TOURS ITALY

Italy's symphony fans cannot complain of meagre fare this year. The season started off with four series running at once and the later discontinuance of one of them is more than offset by a fifth promised for January. The first was the Italian tour of Hitler's official Nazi orchestra, the next three are the regular seasons of Rome, Florence and Milan, while the fifth is billed for Turin. All of the latter concerts are broadcast for all Italy to hear and a majority of those of Rome and Florence.

Franz Adam, founder and *Führer* of the Reichsorchester, crowned by Herr Adolf as the official band of the Revolution at the Nüremberg Rally, brought to Italy the same ensemble of ninety uniformed players which has been proselytizing throughout Germany in the cause of artistic purity. In Italy also there has been much waving of swastika and lictor at this symbolical wedding between Brown and Black Shirts.

The ceremonies started at Cremona in the Hall of the Fascist Martyrs (Palazzo della Rivoluzione) where Führer Franz was given a modern Cremonese violin as a reminder of the city's past. Visits of homage were later paid to the tombs of Paganini, Puccini and Il Duce's parents. At each stand the Fascist authorities turned out in full force as for a gala occasion. The Crown Prince and Princess attended at Naples, the Duke and Duchess of Aosta at Trieste. Before the tombs a quartet of trumpets and horns played *"Über den Sternen"* and *"Wie Sie sanft ruhen."* In each city, the Nazis honored the Fascist dead.

The Nazi itinerary covered in turn Cremona, Florence, Bologna, Milan, Predappio, Forli, Ancona, Pesaro, Perugia, Rome (Augusteo and reception at the Teatro Argentina), Naples (San Carlo), Lucca, Viareggio, Torre del Lago, Pisa, Florence again (Palazzo Vecchio), Parma, Modena, Venice (La Fenice), Trieste, Genoa (Carlo Felice), Turin and Verona. The program given at the Milan Conservatory was virtually the same as at the other stands: Beethoven's eighth symphony and the Grieg concerto (Erich Kloss at the piano)—varied here and there with Bruckner's fourth symphony—Reger's suite of four poems, op. 128, inspired in the Böcklin pictures (first time at Augusteo), and Pick-Mangiagalli's Prelude and Fugue (both new to Genoa, *et al.*). Adam's band shows the possibilities of discipline, even in an aggregation of unemployed.

Press Comments

RUDOLPH GANZ

In his tenth engagement with the Chicago Symphony Orchestra recently Rudolph Ganz first played the Rachmaninoff C minor concerto for a Chicago audience. The Chicago Tribune said, "His solo performance in the Rachmaninoff concerto was brave and courteous, a model for all performances of the composition. He is one of the fortunate pianists able to make his hearers forget a practically infallible, glittering technical development because of the fine qualities of imagination and interpretation that overlay it."

The Chicago Herald and Examiner stated: "With the passing years it is less and less a matter of the piano and more and still more a matter of a noble musical address. The piano and all its possibilities for display have become incidental, virtuosity something to be taken for granted, and the whole force of a gifted and persuasive personality expends itself in the eloquence of the music."

The Chicago American wrote: "Mr. Ganz was equal to the mighty task set by the concerto. His musicianship and technic are always flawless. The slow movement was a beautiful caress, and in passages requiring strength and *bravura* Ganz was omnipotent."

MARCEL GRANDJANY

Marcel Grandjany's harp recital, in the Salle Erard, Paris, was reviewed in the Paris edition of the Chicago Tribune: "Grandjany disclosed the expressive possibilities of the harp," and "he is one of the few who can make a harp concert interesting from first note to last." The Paris edition of the New York Herald said: "He gave one more proof of his remarkable talent. He not only possesses a rare virtuosity, but a sonority of exceptional quality," and "his program, which was composed with a highly developed musical sense, won well-deserved applause." L'Echo de Paris reported, "Grandjany gave new proof of his brilliant mastery," while Excelsior chronicled, "Grandjany not only has a prodigious technic, but is also an admirable musician," and "under his fingers the harp becomes an unusually magnificent instrument." La Liberté praised "the beauty of his tone, his distinguished style, the balance of his program—one of the foremost exponents of his instrument."

JOSÉ ECHÁNIZ

The Omaha Bee-News had the following comment after José Echániz' appearance there on December 21 as soloist with the Omaha (Nebr.) Symphony Orchestra, Rudolph Ganz conducting: "The appearance of José Echániz, pianist, proved one of the most sensational surprises to have occurred in concert life here for a number of seasons. A prodigious technical equipment and grace of style native to the Latin temperament found complement in a romantic warmth of emotional qualities to project an electrifying rendition of Liszt's second concerto. There are those that find in Liszt's music a saccharine taste in his lyric moments and bombast in his heroic pages, but this work as Mr. Echániz played it, came off magnificently. Lisztian thundering and lightning was there to heighten and contrast its long melodic curves and the demonstration at its close was little short of an ovation. So insistent were the listeners that a brief piano recital had to ensue."

BERYL RUBINSTEIN

Beryl Rubinstein, pianist and director of the Cleveland (O.) Institute of Music, was soloist with the Cleveland Orchestra on January 4 in the Saint-Saëns G minor concerto. Herbert Elwell said in the Plain Dealer: "This war horse of the virtuoso was brilliantly performed by Beryl Rubinstein. It still rings the proverbial bell when infused with the snap and dash Rubinstein displayed, for he made its tinsel glitter as only a master of the keyboard can. With the excellent accompaniment provided by Rodzinski, it hit the right spot with the audience, which burst into thunderous applause with the final flourish."

RALPH LEOPOLD

A recent recital appearance in Virginia, Minn., by Ralph Leopold, pianist, was registered in the Virginia Daily Enterprise: "The program more than duplicated the outstanding success of the winter's premiere a week ago and introduced to the range an artist of the highest rank in Ralph Leopold, the distinguished American pianist, who played straight into the affections of his hearers as but few artists to visit this section have done before. He brought with him every requisite of the true artist. An almost flawless technic is combined with astounding power, tonal control, nicety of phrasing and deep intellectual and emotional artistry to make each rendition a creation of rare beauty. His dignity and warm, sympathetic personality brought the proper authority to his playing and won the complete attention and appreciation of the audience."

ASTRID FJELDE

Reviewing a recent concert by Astrid Fjelde, artist pupil of Frank Bibb of New York, the county newspaper of Bismark, N. D., stated: "The audience was unprepared for the transformation which time and technic had wrought." It also spoke of her "range and flexibility of voice, her perfection of tonal quality and selection, her mastery of technic, her dramatic ability." In Fargo, N. D., there was comment on her "range of feeling, vocal resource, humor and wholesomeness of method."

JEROME RAPPAPORT

Jerome Rappaport, pianist, recently heard in Meriden, Conn., received praise in the Meriden Record: "He revealed a wealth of golden tone, which, coupled with admirable technic, imagination and vitality, gave a remarkable pictorial quality to his work."

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CONSERVATORIES and SCHOOLS

Peabody Conservatory of Music

BALTIMORE, MD.—The second term of the sixty-sixth year of the Peabody Conservatory of Music opened on February 1. The activities of the conservatory for this period include the continuation of the Friday Afternoon Recitals, one of the oldest series of its kind in the country, and which will include Ernest Hutcheson, the Kroll String Sextet, Harold Bauer, Gertrude Kappel, Nathan Milstein, and the local artists and members of the Peabody faculty, Pasquale Tallarico, George Wargo, and the Peabody String Quartet (Frank Gittelson, Michael Weiner, George Wargo and Bart Wirtz). Also on the list is Virgil Fox, young organist, a graduate of the conservatory, now on a concert tour.

Other features presented by the conservatory are the concerts by its students' orchestra and the recitals in which advanced pupils in all departments of music study are heard. These culminate in the various scholarship, degree and diploma recitals of the graduating students at the conclusion of the year. Plans are under way for one of the recent developments, the newly organized Peabody Chorus, which has as its conductor Louis Robert, formerly associated with Willem Mengelberg at Amsterdam and Kurt Schindler in New York. The chorus is open not only to vocal students of the conservatory but to others who meet the qualifications for membership.

Riverdale Glee Club Concert Schedule

Frank S. Hackett, headmaster of the Riverdale Country School, Riverdale-on-Hudson, N. Y., announces that the Riverdale Glee Club, under the direction of James A. Giddings, former instructor of the Princeton Glee Club, will give a New York concert in Town Hall early in May. The glee club has enlarged the chorus to fifty-five voices this year, and will appear in about six concerts during the 1934 season. In April, with the Columbia University Glee Club it will give a joint recital at Riverdale, a performance which has become an annual custom.

Other concert appearances will be at Hartley House, a social settlement in New York; at churches in Kew Gardens and Scarsdale, and at the New York Medical Centre.

Rachelle Shubow in Amsterdam, N. Y.

AMSTERDAM, N. Y.—Rachelle Shubow, pianist, was the first artist to give a recital here at the Century Club House. Included on the program was the sonata which Edvard Moritz dedicated to Miss Shubow. Other numbers were by Beethoven, Schumann, Chopin and Verdi-Liszt. Miss Shubow is a gifted pianist, and earned plenteous applause from an audience which filled the new auditorium. S. J.

Mu Phi Epsilon Notes

Caroline Thomas, violinist, gave her second Town Hall, New York, program on January 10, playing the Conus concerto, the Bach Chaconne and numbers by Szymanowski and Ravel.

Hazel Griggs, pianist, offered her début recital at Chalif Hall, New York, on January 21, under the auspices of the New York Madrigal Society. Her program consisted of compositions by Haydn, Schumann, Bach, Brahms, Debussy, Ravel and Fauré.

Dorothy Kendrick, pianist, recently returned from fulfilling an engagement in Dallas, Tex., and has since played over stations WEAF and WJZ and with the Bamberger Little Symphony (Philip James conducting) over WOR.

Mary Justice King, contralto, and Miss Griggs were guest artists at the Woman's Organization of Christ Church. The foregoing musicians all are members of Mu Phi Epsilon.

At the regular monthly tea and program held at the Mu Phi Epsilon National Club on January 14 Jane Ellwood, contralto, and Aileen Thackeray, accompanist, presented the program.

Tau Alpha Chapter presented a program in Mount Vernon, N. Y., on January 28, the artists being Miss Kendrick, Mary Swain, soprano, and Miss Thomas. Mildred Miles and Janet Ross were the accompanists.

Reading, Pa., High School Pageant

The class graduating in January, 1934, from the Reading (Pa.) High School presented a pageant, The Torch, in the Senior High School Auditorium on January 16, 17, 18 and 19. William L. Fink, head of the English department, wrote the pageant, and Fred Cardin, school director of music, was the composer of the tonal background. Four episodes were presented, symbolical of the development of education and learning, and the musical score included the Torch Song, Dance of Initiation, Prayer, Dance and Song to Naith (from the Egyptian sequence), program music incidental to the machinations of the Alchemist Magician, and Thanksgiving Prayer, Spinning Song and the Swiss School Song.

Patton to Be Dean of Summer Music School

Fred Patton has signed a contract with the Bay View Assembly, Bay View, Mich., whereby he will assume the duties of dean of the summer music school there, succeeding William Reddick. The term runs for six weeks from July 15. In addition to being dean, Mr. Patton will conduct the chorus and orchestra, appear as baritone soloist and hold a master class.

Recent Activities of Koravel Ensemble

The Koravel Ensemble was heard at the Colony Club in New York on January 21 in a program of three musical episodes. On January 13 this group gave a similar presentation in Windsor, Conn., at the Loomis Institute. The concert consisted of three episodes entitled Coin de Parc: Versailles; A Russian Peasant Idyll, and Rendezvous; Alt Wien, in which French, Russian and German compositions respectively were sung and dramatized by the members of the ensemble in appropriate costumes. The Koravel Ensemble is under the direction of Jane Wallach.

Barbara Blatherwick, American Coloratura Soprano

Barbara Blatherwick, American coloratura soprano, comes of a lineage which entitles her to membership in many historic societies, including the Magna Charta Dames and the National Society of Puritan Descendants. Her entire music education has been received in America and includes training in piano, violin and guitar as well as voice. Her repertoire comprises operatic arias and classic and modern songs. She sings in French, Italian, German, Spanish and English. Miss Blatherwick, now in the midst of her third season in her own country, made her first New York appearance on December 9, 1931. She has since given recitals at the Barbizon-Plaza and on February 21, 1933, was heard at Town Hall, New York.

Haubiel Lectures Continue

Charles Haubiel, whose Karma Symphonic Variations was awarded the Schubert Centennial Prize in 1928, gave the third in his series of four lecture-recitals at the home of Mrs. John W. Alexander on January 16. The subject of Prof. Haubiel's lecture was the Romantic Spirit in Music. The last of the series, Modernity, is to be given at the home of Mr. and Mrs. Henry Hadley on February 20.

ROBERT BRAUN,

head of the Braun Schools of Music, Pottsville, Pa., recently presented the Braun School of Music Symphony Orchestra in the third concert of the 1933-34 series. The program included two novelties. Mr. Braun played and conducted the piano concerto, Liapounoff's Rhapsody on Themes from Ukrainia. The other number was the Godowsky arrangement for two pianos of Weber's Invitation to the Dance played by Dorothy Wilson and Mary Dormer, both graduates of the Braun School of Music.

Studio Notes

MAY STONE

Carlotta Bruno, young mezzo-soprano, a student of May Stone of New York, has been engaged by Fortune Gallo for the San Carlo Opera Company. Miss Bruno is to make her début as Siebel in Faust on the company's forthcoming tour. On January 13 Miss Bruno sang Lola in Cavalleria Rusticana at Convention Hall, Camden, N. J. She recently appeared in this opera with the de Feo forces at the Academy of Music in Brooklyn, N. Y., and sang numerous rôles with the International Opera Company in Washington, D. C.

The May Stone Educational Opera Class gave a tabloid performance of Carmen in French on January 6 at the Prospect Club, New York. The cast held Erna Miru (Carmen), Christine D'Auria (Micaela), Ralph Jameson (Don José), Ross Peardon (Escamillo), Constance Smith (Frasquita) and Carlotta Bruno (Mercedes).

Miss Stone's radio sketch, Manhattan Snapshots, which she has written, is broadcast over WHOM on Monday nights. The artists featured are Helen Field, Miss D'Auria, Mr. Jameson, Betty Wayne, Miss Bruno, Isabel Mullen, Christine Caldwell and the May Stone Ensemble.

Among other pupils from the Stone studio who have been active are Hazel Price, who sang for two weeks at the Capitol Theatre, New York, and Isabel Mullen, mezzo-soprano, who substituted for Miss Bruno at St. Mary's Episcopal Church, New York, on December 31 in the cantata Prince of Peace.

LA FORGE-BERÚMEN

The La Forge-Berúmen musicale on January 24 was presented by Josephine Sabino, coloratura soprano, Jerry Mirate, pianist, and Frank La Forge, composer-pianist. Miss Sabino sang two arias from The Daughter of the Regiment and a group of old English melodies. She brought a voice of color and brilliance applied effectively. Mr. La Forge's accompaniments were cast in their usual artistic style. Mr. Mirate, as always, played his piano soli with skill and musical feeling. D.

IDA HAGGERTY-SNELL

Several singers from the Haggerty-Snell Studio, New York, recently appeared before metropolitan audiences, including the Women's Philharmonic Society, the Altruistic Club and at a private residence on Riverside Drive.

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THE HILGER TRIO

in Miami, Fla. Mana-Zucca and her son are in the centre, with Elsa Hilger left, Maria, right, and Greta seated. The picture was taken after a concert there by the trio.

ANTONIO LORA.

composer-pianist, whose trio for piano, violin and cello will be on the program of American works to be given at the MacDowell Club, New York, on February 10.

MARGARET MATZENAUER

will appear as soloist with the Boston Symphony Orchestra on March 18 for the benefit of the pension fund of the orchestra.

ABRAM KAROL

will give a recital at the Abraham Lincoln Hotel, Reading, Pa., on February 25. The concert is sponsored by George D. Haage and the Reading Jewish World.

SIGRID ONEGIN

and a group of faculty members and students of the Northeastern High School, Philadelphia. Mme. Onegin was presented with an award there on January 17 which read: "Awarded to Sigrid Onegin, the world's premier contralto, in recognition of the pleasure and satisfaction she has given untold thousands by her splendid renditions from the concert stage." It was bestowed by Dr. Theodore S. Rowland, principal. A previous recipient of an award from this school was Prof. Albert Einstein.

CLAIRE ALCEE.

soprano, sang at the White House for President and Mrs. Roosevelt in January. On January 17 she was soloist at the Verdi Club Morning Musicale, Hotel Plaza, New York. Miss Alcee sailed for Paris on the SS. Manhattan, January 31, to make operatic appearances in Europe.

DR. WILLIAM C. CARL

was recently elected president of the National Association of Organists.

ASTRID FJELDE.

soprano, artist pupil of Frank Bibb of New York, has returned from a Western concert tour which included concerts in her native state, North Dakota. These were in Fargo, at the State Teachers' College, in Valley City, Grand Forks and Bismarck. (Photo by G. Maillard-Kesslere.)

GUIOMAR NOVAES.

Brazilian pianist, is to appear as soloist with the New York Philharmonic Symphony Orchestra on February 8 and 9, playing the Schumann concerto. On February 10 Miss Novaes gives a recital at Vassar College; 15, fulfills an engagement before the Haarlem Philharmonic Society of New York; and, 16, makes her tenth appearance of the month, in a recital at the Westover School, Middlebury, Conn.

MARIO CHAMLEE

as Canio in Pagliacci. Mr. Chamlee left New York on January 21 to continue his appearances with the Chicago Grand Opera Company, singing in Pagliacci and La Boheme. The tenor then goes to Boston to begin rehearsals with the new Boston Opera Company. His rôles there include Manon, Boheme and Lohengrin.

(See Inside Front Cover for Additional News Pictures)

MUSICAL COURIER

Weekly Review of the World's Music

BUDAPEST STRING QUARTET

Returning Next Year for Fifth American Season, Gives Only New York Recital of Current Tour in Town Hall, February 18